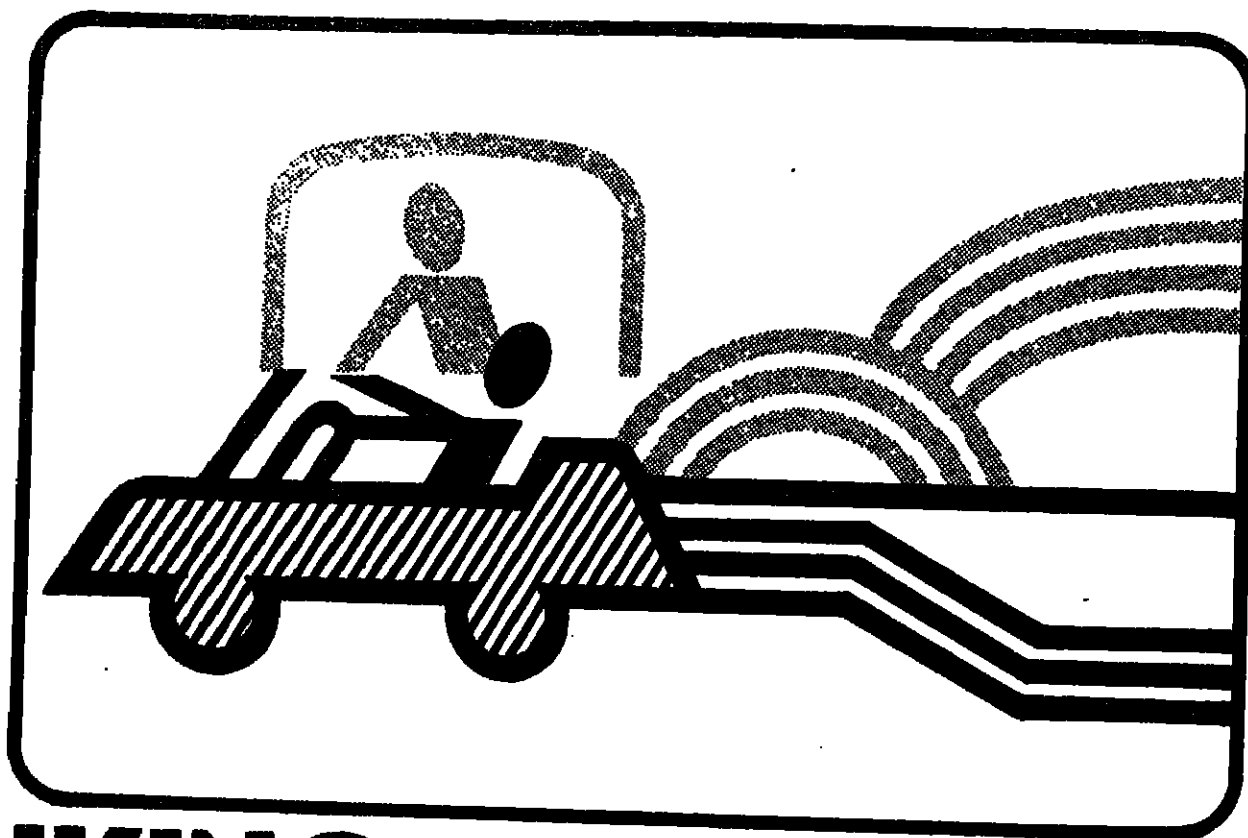
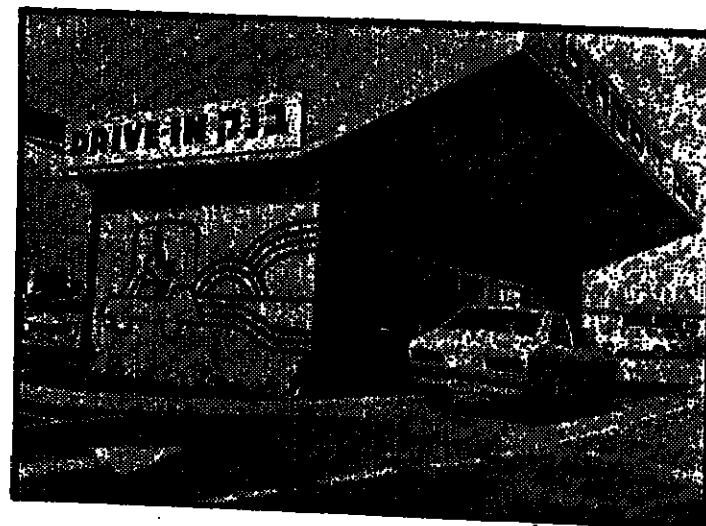


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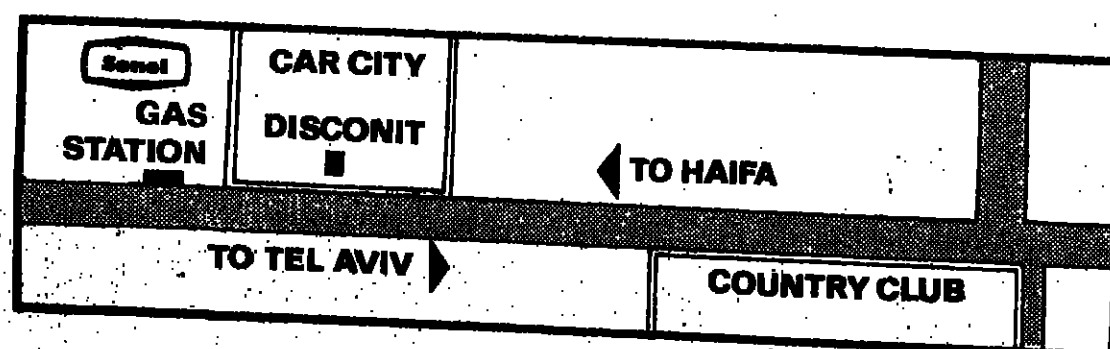
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THE JERUSALEM
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Face to Face



هكذا من الأصل

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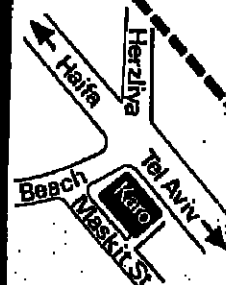
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Cover design by Alex Berlyne.

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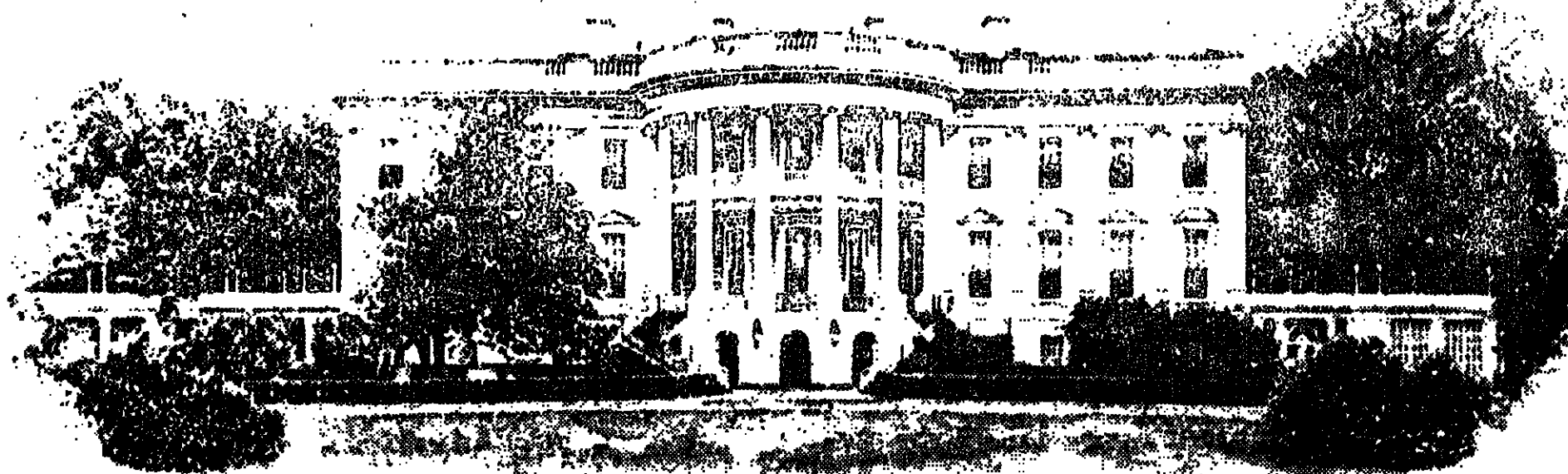
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הכרזה מן האל



MR. BEGIN GOES TO WASHINGTON

President Jimmy Carter's statements—including this week's indication that he would prefer that a "Palestinian entity" have "explicit links" with Jordan—have followed a consistent pattern for the past two years, during Carter's campaign for presidency as well as after he took office. During his meetings next week with Prime Minister Menahem Begin, Carter—as well as Begin—will present a public image of reassurance while engaging in some hard bargaining behind closed doors, writes correspondent WOLF BLITZER.

DURING THE PAST two years, Jimmy Carter has been remarkably consistent in his Middle East policy positions, despite what may appear to have been a rather pro-Israel tilt during the final weeks of last year's presidential campaign. On substantive issues, his positions have remained virtually the same—even though they have been phrased with different emphases at different times.

Carter has devoted much of his time learning about the Arab-Israeli conflict since he embarked on his long road to the White House in 1976. And he has developed a kind of expertise in the diplomatic nuances of the problem. It is overly simplistic to claim that National Security Adviser Zbigniew Brzezinski or anyone else is responsible for Carter's current positions. In fact, just the opposite may be true.

Carter believes the formulations he has come up with—including the need for full peace, a resolution of the Palestinian problem, and an Israeli withdrawal from most of the territories captured in 1967—are fair, balanced and reasonable. He has held those views for a long time. A quick review of his statements over the past two years demonstrates that he entered the White House on January 20 with his mind largely made up.

Thus, early in the campaign, he spoke about the need for Israel "ultimately" to withdraw "toward the 1967 boundaries."

On another occasion, early in 1976, he said: "I think ultimately a final solution may very well entail a withdrawal of Israel basically to the 1967 boundaries."

On the Palestinian question, his early statements show this same consistency. His first Middle East position paper stipulated that a final peace settlement will probably involve "the recognition of the Palestinian people as a nation." He said, "the rights of Palestinians must also be recognized as part of any solution."

In an interview with the *New York Times* (April 2, 1976), he said: "I would not recognize the Palestinians as a political entity—nor their leaders—until after those leaders had first recognized Israel's right to exist." He said that if the Palestinians were granted territory by Israel, he would prefer that "it would be on the West Bank of the Jordan, administered by the nation of Jordan."

In January, 1976, he said: "When we get down to the last stages of solving the Middle Eastern question... the recognition of the Palestinians as an entity, with a right to have their own nation, to choose their own government, to exist in a territory possibly on the West Bank and possibly on the East Bank of the Jordan, is an integral part of that ultimate settlement." He said Palestinians should have a place they could call "home."

During the final weeks of the campaign, Carter took his forthright position stressing the need for a full peace.

SINCE TAKING OFFICE, the president has retained these same fundamental positions. The Arabs will have to make real peace with Israel, including open borders, full diplomatic relations, commercial ties, communications, tourism, etc. He has gone beyond any of his predecessors in expanding this definition of peace. Israel will have to withdraw to the pre-1967 borders, with only "minor adjustments" to be negotiated by the parties. And the Palestinians will need some sort of "homeland or entity," which, preferably, will have formal association with Jordan.

In expressing his views publicly on these three core issues, Carter and his aides have sought to outline the general framework for a settlement in order to stimulate Israel and the Arabs to abandon what Washington regards as their worn-out formulas of the past. "We had to start some fresh thinking," one top U.S. official commented.

This official, as well as others, explained that the president decided to go public because he had been very disappointed in the views expressed by former Prime Minister Yitzhak Rabin during his March visit to Washington. Carter's March 9 press conference statements, which amounted to the first detailed U.S. blueprint for peace in the Middle East since the Rogers Plan of 1969, were made while Rabin was still in Washington, but after he had concluded his talks with Carter. The President privately complained that Rabin had only wanted to talk about "history," and had not given him anything to take to the Arabs to get the negotiating process under way.

In subsequent talks with the Arab leaders—Anwar Sadat of Egypt, Hussein of Jordan, Hafez Assad of Syria and Crown Prince Fahd of Saudi Arabia—the president felt that they had gone further in expressing a willingness to negotiate a peace agreement with Israel, including acceptance of concrete acts leading toward a normalization of relations, than Rabin had gone in expressing a readiness for territorial withdrawal. Unlike Rabin, the Arabs did not dwell upon history. They told Carter that they merely wanted their territory back and were prepared to live in peace with Israel. To Carter, the Arabs seemed reasonable.

PRIME MINISTER Menahem Begin should know that the president's publicly-stated "framework" for peace does not merely represent the positions of Carter and his top foreign policy advisers. It also represents the views of the foreign policy elite in the U.S. government.

Over the past decade, Israel's information and diplomatic campaign has been unsuccessful in convincing this elite that Israel has a right to demand more than minor changes in the 1967 lines. The Democratic Administration of former president Lyndon John-

son, immediately after the 1967 war, took the position that Israel would eventually have to withdraw from nearly all of the territories; the Republican administrations of Richard Nixon and Gerald Ford followed suit; and now, the Democratic administration of Jimmy Carter has done the same.

A governmental consensus on borders exists in Washington; the Americans oppose substantial territorial adjustments beyond the 1967 lines. There is no official support here for Israel's retaining large chunks of the West Bank, Sinai or the Golan Heights. This is something that Begin and Foreign Minister Dayan should take into account as they plot their own strategy for peace talks.

FORMER Secretary of State Henry Kissinger, who did not publicly talk about the 1967 lines, at the same time did not conceal his views in private conversations, even with Israeli leaders. He too said that an over-all settlement would involve withdrawals from Sinai, the Golan Heights, the Gaza Strip and the West Bank, virtually to the 1967 lines. That's why he argued for the step-by-step approach; it would temporarily delay the need for Israel to go back to those lines.

Rabin understood and appreciated this position when he proposed—to Kissinger and Ford in January, 1976—that Israel and the Arab states limit their expectations to an agreement calling for something less than real peace—a deal ending only the state of war. The then prime minister and his cabinet understood that such a limited deal would naturally preclude returning to the 1967 lines.

Kissinger and Ford accepted the idea and tried to sell it to the Arab states. Interestingly, neither Egypt, Jordan nor Syria rejected the proposal during preliminary consultations last year. But then the U.S. election campaign started, Carter won, and the scenario was dropped by the new administration.

SINCE TAKING OFFICE, Carter has called only for a comprehensive settlement. The time for step-by-step diplomacy has passed, he has said repeatedly. An overall settlement—to be implemented step-by-step over several years—is the only viable option.

Some of the more sceptical voices in the State Department cautioned that the door to additional partial accords should not be closed completely. But their voices were muted as the new president optimistically spoke about 1977 as the year of peace.

But now, even the president, Brzezinski and other former true believers of the over-all concept are beginning to have some second thoughts, although they may not be expressing them publicly yet. With the election of the Likud, the gap in positions between Israel and the Arab states seems to have widened. But no one here wants to see a diplomatic failure, and an effort to find a suitable alternative can be expected.

WHEN PRIME MINISTER Begin arrives here in Washington, he will quickly discover that both he and the president have an important interest in giving the impression that their talks will succeed. Begin will be anxious to reassure his Israeli constituency that he can get along with Washington. Similarly, Carter will want to show American friends of Israel—a vocal and powerful force here—that he is not tilting against Israel in favour of the Arab cause.

The White House has not been pleased by the American Jewish reaction to the Middle East positions on the Middle East. The White House aides Robert Lipshutz and Stuart Eizenstat—both of whom are Jewish and who have served as informal liaisons with the American Jewish leadership—feel that U.S. supporters of Israel have been unfairly criticized.

Brzezinski believes that he has been made a "target" because of the president's supposed support of the president's unpopular

positions on borders and Palestinians. Sensitive to the accusations being hurled against him in private—much as Kissinger used to feel—Brzezinski has lately gone out of his way to try to correct this impression.

For example, he made an impassioned statement of support for Israel during last week's meeting with some 45 American Jewish leaders at the White House. "The American commitment to Israel is based on a fundamental moral issue," a participant at the meeting quoted Brzezinski as saying. "To betray Israel would be to betray ourselves." He also reportedly said that the United States would not threaten Israel's security "in order to attain its objectives." "We do not use security leverage when we disagree with Israel's position."

REPUBLICAN leadership, National Committee chairman William Brock, a former senator from Tennessee, has been trying to capitalize on the Carter administration's mistakes in Middle East diplomacy. Indeed, to a certain degree, the partisan roles played last year—when Democratic Jews led the fight against the Republican White House's position in the Middle East—have been reversed.

There are two schools of thought when it comes to discussing the impact of partisan support for one school, expressed by Brooklyn College Prof. Israel

Brzezinski and others, maintains that Jews are better for Israel than Republicans. White House and Democratic Congress, however, the Congress will then be seen as a counterweight to Jewish policies in the administration. Singer, who supported a Democratic Congress last year, makes the point that a Democratic Congress is reluctant to go against the wishes of a Democratic president and, therefore, Israel's position is more secure.

In other school of thought, it is felt that in Israel's interest to have Democrats in control of both the White House and the Congress because, historically, Democrats have been more supportive of Israel than Republicans.

"We have more access in the Democratic Party," one advocate of the approach explained the other day. The pro-Israel tilt in the Democratic Congress can be seen in the White House because of the support of Israel by Democratic supporters of Israel, who are very active in the Democratic Party, can get their views across to top White House officials.

One professional Jewish leader in Washington explained recently that he never could get into the White House to see former Nixon aide John Ehrlichman or Bob Woodward, while he has little trouble these days seeing Hamilton Jordan, Carter's top national adviser.

BRITING to show success in the Begin talks, the President will be interested in having the Arabs perceive that the diplomatic option—as compared to the military option—can be continued.

Both Begin and Carter will be trying to convey the impression of seriousness and light—at least privately; they can be expected to exchange some tough talk. The president and his top foreign policy advisers are letting

it be known that they will not be happy to hear only Begin's vague generalities about Israel's readiness to negotiate without preconditions on the basis of U.N. Security Council Resolutions 242 and 338. Carter will want to hear Begin state that Israel will in fact make territorial concessions "on all three fronts"—meaning Sinai, the Golan Heights and the West Bank/Gaza Strip (the new American parlance refers to this latter area as one front).

The president feels that he cannot go to the Arabs in good faith to press them to make real peace with Israel, unless he has such a commitment from Begin in advance. But all indications are that Begin will refuse to give Carter this territorial commitment.

So the president will ask Begin for an alternative. "How do you propose that we move the negotiations toward peace?" Carter can be expected to ask. While Begin and Carter may talk about their desire to reconvene the Geneva Conference later this fall, they each understand the difficulties involved, and the dangers of an ill-prepared conference.

ACCORDING TO ONE scenario widely circulating in Washington, Begin will then come forward with a new scheme calling for some sort of additional interim agreement, either on the Sinai front or on the Golan. Experts here who are familiar with Foreign Minister Dayan's thinking expect Begin to have some sort of proposal prepared when he arrives. Whether it will catch Carter's fancy is another story.

Begin has already been cautioned that Carter does not want to hear him recite Israel's history, its fears and hopes. The Americans have already heard this from Rabin—and were not overly impressed. An impatient American president, anxious to score a foreign policy victory in the Middle East at a time when his other international initiatives seem unsuccessful, will want to hear concrete suggestions on how to achieve diplomatic progress this year.

THEREFORE, Begin and Carter's public statements will certainly not reflect the sharp bargaining that can be expected to take place in private, especially during their chat upstairs at the White House following next Tuesday evening's stag working dinner.

During the working sessions, the president, who can be rather blunt, will probably throw Begin some of the Prime Minister's own statements, such as the one about the new Israel Government's agreements to honour commitments made by earlier governments.

To the Americans, this means an acceptance of resolution 242 and a willingness to make withdrawals on all three fronts. The West Bank and the Gaza Strip, which a "New York Times" columnist this week described as 99.7 per cent Arab-inhabited, is open to negotiations, no matter how much historical or religious attachment Begin and others in his new government may feel towards these areas. When it comes to the biblical rationale for Israel's retaining the West Bank and the Gaza Strip, Begin will not get very far with the president, despite Carter's own religious background.

On security grounds, the Americans, including Carter, understand Israel's reluctance to withdraw from territories. But if the alternative is disaster, then it just might be taken. □

that special "security arrangements" can be devised to compensate for such withdrawals. All sorts of ideas are being floated at this time. Position papers, briefing books, legal memoranda and historical analyses are being given to the president for his perusal.

They can be expected to be raised with Begin, who should be ready to respond to detailed questioning on Israel's evaluation of additional electronic early-warning stations, U.S. security guarantees, and even a formal U.S. military presence in Israel. Of course, massive U.S. economic and military assistance to Israel will be continued at the present rate, the Prime Minister will be told.

But the Americans will also tell Begin that a restive Congress and public opinion will be unwilling to continue to supply Israel with \$1b. a year in military credits and almost that much in economic assistance unless "some light can be seen at the end of the tunnel." The American public wants to see an end to the Arab-Israeli conflict, Carter will say.

Begin will agree, but he will make the point that Israel is not the obstacle preventing a peaceful resolution. The Arabs are not prepared to make peace with Israel, Begin can be expected to say. He will refer to recent statements by Sadat and Assad, that under no circumstance will they accept a full normalization of relations with Israel.

But Carter will disagree. He has perceived a change in the Arab attitude. In any case, the president will say, don't take anything on good faith alone. There will be ample time for testing during the phased implementation of the agreement. He will urge Begin to take risks for peace, because the alternative will almost certainly be war.

IT IS THIS question—the Arab willingness to live in peace with Israel—that demonstrates the fundamental gap between current U.S. and Israeli perceptions. Israel remains sceptical of Arab peaceful intentions, the Americans are much less so. In fact, the consensus in the White House, the State Department, the National Security Council, the Pentagon and the Central Intelligence Agency is that there has never been a group of Arab leaders more "moderate" than Sadat, Assad, Hussein and Fahd. As Carter has been saying all along, the time is ripe for a settlement this year. This will be the message Carter will give Begin—a message Begin will probably not be happy to receive.

Hovering over the talks will be the same U.S. fear that dominated earlier thinking in the Ford-Kissinger era: A diplomatic stalemate in the negotiations might lead to resumed hostilities, another Arab oil embargo and possibly a Superpower confrontation. Since the 1973 war, America's strategic thinking has centred around this fear.

It was this concern that convinced Kissinger to go for partial accords. At least, the appearance of progress could buy valuable time and prevent a war. And it is this fear that might yet revive step-by-step negotiations, despite the president's seemingly boxed-in desire for a comprehensive deal. No doubt, any U.S. decision to go for another interim agreement will be a pride-swallowing step by the Administration. But if the alternative is disaster, then it just might be taken. □



CLOSING RANKS

Indirectly at least, Prime Minister Begin has President Carter to thank for a considerable measure of the support he can expect next week from the ranks of American Jewry. MALKA RABINOWITZ reports from New York on the change that has come about in recent weeks in the attitude of the community towards the new leadership in Israel.

THE INITIAL reaction of American Jewish leaders to the election of Israel's first non-Labour Government was one of misgiving about the policies that it might pursue. The misgiving—tempered by Mr. Begin's expressions of readiness to negotiate with the Arabs—has been set aside under the shadow of an Administration apparently leaning hard on Israel.

In the breathing spell thus created, communal spokesmen gathered in the heat of a New York summer to welcome Begin as free to postpone assessment of his political direction and—in the case of one influential sector—to press home demands that religious equality be extended to the non-Orthodox.

Reform and Conservative representatives are scheduled to call jointly on Israel's new premier and voice their opposition to proposed legislation that would deny Israeli recognition to their conversion proceedings.

This position in no way alters their commitment to Israel, spokesmen of both movements emphasize. Indeed, they point out, in lobbying for better treatment they are only following the advice openly proffered here last month by Begin's personal emissary, Shmuel Katz.

"I just don't believe the purpose of the State of Israel is to disenfranchise Jews converted by Conservative and Reform rabbis," says Rabbi Ely Pilechik, newly-elected head of the Reform movement's Central Conference of American Rabbis.

Similarly, the Conservatives' Rabbi Stanley Rabinowitz, president of the Rabbinical Assembly, says: "We are terribly concerned about the religious issue."

Behind the small delegation that will meet with Mr. Begin in a New York hotel room is the largest and most affluent Jewish religious constituency in America. About half America's six million Jews are said to be affiliated to a synagogue. Of that number, the Conservatives claim about a million-and-a-half

adherents and the Reform about a million.

To underscore their standing, a representative of the *balabattim* in each movement will join the delegation calling on Mr. Begin—two lay leaders who are former presidents of large congregations, generous donors themselves and fund-raisers for the UJA and Bonds.

APPARENT one-sided Administration pressure on Israel allowed Jews to close ranks in support of an Israeli Likud leader whose rhetoric since assuming office is perceived to have toned down.

"After his first action in rushing out to Kaddum, Begin's conduct has been highly statesmanlike, highly moderate," says Rabbi Pilechik, adding, "He is *persona grata* in the Jewish community."

Across the spectrum of organized Jewish opinion, there is almost universal acceptance of the principle that Israel cannot be asked to yield territory without meaningful concessions on the Arab side.

Concern that Israel was being asked to do precisely that was increased by Mr. Carter's publicly expressed assumption that there would be a softening in Mr. Begin's views after the new premier met with "Congressional leaders and with Jewish Americans."

Carter's statement came at the end of a press conference on May 26 as the Jewish community was still trying to take in the implications of Likud's victory nine days earlier.

Taken aback by the president's apparent attempt to use them as stalking horses, communal leaders began sensing grass-roots sympathy for the newly elected Likud leader.

"Many in the Jewish establishment are very dovish, and would give back much if not all for full peace," says one knowledgeable observer. "The grass roots, and some leaders too, are a bit more sceptical of Arab intentions."

Some leaders have frankly

(Continued overleaf)

מקדא מן האל

CLOSING RANKS

(Continued from page 6)



changed their views after initial apprehension about the course Israel's foreign policy might take under Mr. Begin. "With a man of firm views at the top, life may be a little less difficult for the Israeli negotiating team," says Matthew H. Ross, chairman of the board of the (Reform) Union of American Hebrew Congregations.

AT THIS JUNCTURE, the Jewish community is making a concerted effort to demonstrate its unity behind the Israel Government. The thrust comes in response to the community's internal dynamics as well as Administration statements over the past few months.

It was against the background of an apparent recognition that he had misread the community and had underestimated its sense of independence and self-reliance that Mr. Carter met with Jewish leaders in the White House on July 6, pointing up what would be required on the Arab side for Middle East peace.

The mood of his audience was one of sympathetic hearing tempered by caution.

"The Carter statement was a good one in that it attempted to emphasize a point that had been diluted," says Matthew H. Ross, vice-president of the ILGWU and national chairman of the American Trade Union Council for the Histadrut.

"It remains to be seen," he adds, "whether this re-emphasis will not be diluted."

Jerusalem's recent expressions of readiness to negotiate with the Arabs with no prior conditions have struck a responsive chord among American Jews.

"If he continues to press for openness and negotiations between the countries involved, I think this is totally endorsed by the Jewish community," says Leonard Sirelitz, new general chairman of the UJA.

"Initially, some of the highly placed people said they'd be hanged if they backed Begin," says one communal insider. "Now they will

support any stand they can view as reasonable so long as Begin says he's prepared to negotiate."

THAT HE DOES NOT have a blank cheque is pointed out both on the labour-left of the Jewish consensus by Mr. Schoenwald and at its centre by a spokesman of the umbrella Synagogue Council of America.

"We can support what Begin has been saying," says Rabbi Henry Siegmans, executive vice-president of the SCA. "That is, that he's prepared to enter the Geneva negotiations without preconditions and that, in principle, withdrawal is subject to discussion."

Difficulties are foreseen in reverting to previously-held positions.

"If Begin repeated a clear and unequivocal line that no compromise is possible, it would be a disaster for continued American support of Israel," says Siegmans. A conflict of that kind is not anticipated in the immediate future.

Hadassah President Bernice Tannenbaum notes that the American Jewish community adapted remarkably quickly to the new set of faces leading the Israel Government.

"It became clear that just as U.S. foreign policy has certain broad objectives regardless of political party, so does Israel in its desire for peace, security and direct negotiations."

American Jewry has demonstrated to the White House its united concern over Israel's security against the background of a hope that the leaders of the two countries will establish a working rapport.

Underlying these efforts, says Rabbi Rabinowitz, is a gut feeling that American Jews will not allow Israel to become another Czechoslovakia.

"Israel has a direct bearing on our lives, not as a possible refuge — this is not a matter of security, but of status. We've come back into history, and we're not going to let it go."

THE ISRAEL FESTIVAL 1977

JULY 16 — AUGUST 15

OPENING CONCERT

BEETHOVEN: "EGMONT" OVERTURE; SYMPHONY No. 9

Conductor: Carlo Maria Giulini
Soloists: Shella Armstrong, Mira Zakai, Jon Vickers, Boris Carmel

The Israel Philharmonic Orchestra, The Philharmonic Choir, Tel Aviv, and the Rubin Academy of Music Choir, Jerusalem
Directed by Stanley Spierberg; "Zamir" Chorale, New York, Directed by Matt Lazar

* July 16, 8 p.m., Binyanei Ha'Ooma, Jerusalem — under the patronage of the President, Prof. E. Katzir
* July 18, 8:30 p.m., Mann Auditorium, Tel Aviv — under the patronage of the Mayor of Tel Aviv, Mr. S. Lahat
* July 19, 8:30 p.m., Mann Auditorium, Tel Aviv

BEETHOVEN: SYMPHONY CYCLE

The Israel Philharmonic Orchestra
Conductor: Zubin Mehta
* Symphonies No. 2, 3 — July 21, 8:30 p.m., Mann Auditorium, Tel Aviv
* Symphonies No. 4, 5 — July 25, 8:30 p.m., Mann Auditorium, Tel Aviv
* Symphonies No. 6, 7, 8 — July 28, 8:30 p.m., Mann Auditorium, Tel Aviv

BEETHOVEN: "FIDELIO" FULL STAGED OPERA

The Israel Philharmonic Orchestra
Conductor: Zubin Mehta
Soloists: Gundula Janowitz, Jon Vickers, Norman Bailey, William Wilderman, Misha Raitzin, Stella Richmond, Tibor Hordan, Gerhard Forster

The Schoenberg Choir of the Vienna Juenglings Musicals, directed by Erwin Guido Bruckner
Staged by Otto Schenk, Josef Schatzgruber — Acting Director
Gunter Schneider-Siemssen — Stage Designer, Bernd Mailer — Assistant Designer, Leo Bel — Costumes, Stage setting — "Ingenit"

Roman Theatre Casuarina: July 17, 20, 24, 27, 30, at 8:30 p.m.

BEETHOVEN: CHAMBER MUSIC CYCLE

Melos Quartet (of West Germany)
Soloists: Wilhelm Moltzer — 1st Violin, Gerhard Voss — 2nd Violin, Herman Voss — Violoncello, Peter Buck — Violoncello

Beethoven: String Quartets
* Aug. 10, 8:30 p.m., Jerusalem Theatre
* Aug. 11, 8:30 p.m., Tel Aviv Museum
* Aug. 12, 8:30 p.m., Tel Aviv Museum
* Aug. 13, 8:30 p.m., Haifa Auditorium
* Aug. 14, 8:30 p.m., Haifa Auditorium
* Aug. 15, 8:30 p.m., Haifa Auditorium
* Aug. 16, 8:30 p.m., Haifa Auditorium
* Aug. 17, 8:30 p.m., Haifa Auditorium
* Aug. 18, 8:30 p.m., Haifa Auditorium
* Aug. 19, 8:30 p.m., Haifa Auditorium
* Aug. 20, 8:30 p.m., Haifa Auditorium
* Aug. 21, 8:30 p.m., Haifa Auditorium
* Aug. 22, 8:30 p.m., Haifa Auditorium
* Aug. 23, 8:30 p.m., Haifa Auditorium
* Aug. 24, 8:30 p.m., Haifa Auditorium
* Aug. 25, 8:30 p.m., Haifa Auditorium
* Aug. 26, 8:30 p.m., Haifa Auditorium
* Aug. 27, 8:30 p.m., Haifa Auditorium
* Aug. 28, 8:30 p.m., Haifa Auditorium
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Directed by Stanley Spierberg; "Zamir" Chorale, New York, Directed by Matt Lazar

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OPENING CONCERT

BEETHOVEN: "EGMONT" OVERTURE; SYMPHONY No. 9

Conductor: Carlo Maria Giulini
Soloists: Shella Armstrong, Mira Zakai, Jon Vickers, Boris Carmel

The Israel Philharmonic Orchestra, The Philharmonic Choir, Tel Aviv, and the Rubin Academy of Music Choir, Jerusalem
Directed by Stanley Spierberg; "Zamir" Chorale, New York, Directed by Matt Lazar

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* July 19, 8:30 p.m., Mann Auditorium, Tel Aviv

BEETHOVEN: SYMPHONY CYCLE

The Israel Philharmonic Orchestra
Conductor: Zubin Mehta
* Symphonies No. 2, 3 — July 21, 8:30 p.m., Mann Auditorium, Tel Aviv
* Symphonies No. 4, 5 — July 25, 8:30 p.m., Mann Auditorium, Tel Aviv
* Symphonies No. 6, 7, 8 — July 28, 8:30 p.m., Mann Auditorium, Tel Aviv

BEETHOVEN: "FIDELIO" FULL STAGED OPERA

The Israel Philharmonic Orchestra
Conductor: Zubin Mehta
Soloists: Gundula Janowitz, Jon Vickers, Norman Bailey, William Wilderman, Misha Raitzin, Stella Richmond, Tibor Hordan, Gerhard Forster

The Schoenberg Choir of the Vienna Juenglings Musicals, directed by Erwin Guido Bruckner
Staged by Otto Schenk, Josef Schatzgruber — Acting Director
Gunter Schneider-Siemssen — Stage Designer, Bernd Mailer — Assistant Designer, Leo Bel — Costumes, Stage setting — "Ingenit"

Roman Theatre Casuarina: July 17, 20, 24, 27, 30, at 8:30 p.m.

BEETHOVEN: CHAMBER MUSIC CYCLE

Melos Quartet (of West Germany)
Soloists: Wilhelm Moltzer — 1st Violin, Gerhard Voss — 2nd Violin, Herman Voss — Violoncello, Peter Buck — Violoncello

Beethoven: String Quartets
* Aug. 10, 8:30 p.m., Jerusalem Theatre
* Aug. 11, 8:30 p.m., Tel Aviv Museum
* Aug. 12, 8:30 p.m., Tel Aviv Museum
* Aug. 13, 8:30 p.m., Haifa Auditorium
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CAROLYN CARLSON DANCE THEATRE OF THE PARIS OPERA

"This, that and the other"

Choreography: Carolyn Carlson
Music: "Igor Yakhovitch"

* July 20, Mann Auditorium, Tel Aviv
* July 21, Mann Auditorium, Tel Aviv
* Aug. 3, Binyanei Ha'Ooma, Jerusalem
* Aug. 5, Haifa Auditorium
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THE ROYAL BALLET VAN VLAADEREN, BELGIUM

Director: Jeanne Brabant; Choreography: Jeanne Brabant and André Leclair

Musical: Bach, Bartok, Offenbach, Gluck, Crumb, Vaughan-Williams, Ravel
* Aug. 6, 7, Casuarina
* Aug. 8, Haifa Auditorium
* Aug. 9, Binyanei Ha'Ooma, Jerusalem
* Aug. 10, 11, Mann Auditorium, Tel Aviv
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* Aug. 16

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and sailing to
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EUROPA TOURS

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RESCUED FROM OBLIVION

MUSIC AND MUSICIANS / Yohanan Boehm

THE ETERNAL problem of a theme for the Israel Festival has been solved conveniently this year. Beethoven died just 150 years ago, and we must, of course, celebrate this anniversary and rescue the master from oblivion.

The 17th festival, which opens tomorrow night at Jerusalem's Binyanei Ha'Ooma, is under new management — Chairman Asher Ben Nathan, Artistic Adviser Gary Bertini and Director Jacob Bistritzki (who actually started to function last year but fell ill). The team is very pleased with its decision. It proclaims proudly that not only will all Beethoven's nine symphonies and "Fidelio" be performed, but most of his chamber and vocal music as well — altogether, more than 70 of his works.

Naturally, the programme will include all the works that are performed every season; but there is a sensational offering: "David at Ein-Gedi," the English version of "Christus am Oelberg," a seldom-performed oratorio composed in 1802.

A mammoth catalogue of events lists over 80 performances, of which 55 are musical programmes. Jerusalem will have 11 Tel Aviv 81, Haifa seven; Caesarea will stage five performances of "Fidelio" and the "Missa Solemnis" to close the festival.

A few works have been included to appease those circles that always clamour for Israeli compositions. They are Josef Tal's "Death of Moses," and three new compositions, by Zvi Avni, Mark Kopitman and Ben-Zion Orgad, all to be performed in one programme.

Otherwise, the only non-Beethoven programmes are a special recital by the Melos Quartet (with music by Mozart, Janacek, Schubert) and the Bach-Schoenberg-Stravinsky concert presented by the Stuttgart Symphony Orchestra. Avner Itai and his Ehad Choir have been squeezed in with a programme of Renaissance, contemporary and Israeli music which is a regular part of the musical season.

One hopes that the new management will come up with some more original ideas and better planning for the 18th festival, which will form part of the celebrations of the State's 30th birthday. There are indications that the intention is to concentrate the whole festival in Jerusalem. This surely needs a careful balancing of events, and some more stimulating programming.

IN CONTRAST to the rather dull character of the Israel Festival, the Tenth Zimriah, which opened in Jerusalem on July 6, presented a stimulating, lively and varied picture. The Binyanei Ha'Ooma hall was a refreshing sight, with many choirs dressed in colourful dresses of attractive contrasts (was this carefully prearranged or purely accidental?). Their placing among the audience gave the whole gathering the informality of a musical happening, without the histrionics usually associated with that term. The singing of Hatikva sounded quite quadruphonically, as did the opening item, "The Joy of Singing," the prize-winning setting of Yehuda Elroy's lyrics by Yehuda Engel, sung by the 20 assembled choirs.

The speeches — Teddy Kolek's greetings and Aharon Zvi Propes' remarks — were mercifully short and to the point. The programme planning was excellent, with only one exception: the Jerusalem Rublin Academy Choir was given too much time for four pieces, two of them (Harlap and Ginstera) too sophisticated for such a festive gathering with a very long bill ahead. It was probably done for Stanley Sperber, who is now one of our foremost local choir conductors and whose ally was sparked by his visits with his New York Choir for some previous Zimriot.

A kibbutz choir also had to be there, but I doubt that Braun's "Song of Songs" was suitable for this occasion. However, a fascinating procession of 18 choirs from 12 different countries engaged our full attention. Their different characteristics showed in dress, appearance, age, but, above all, in quality of singing.

Each one was given just one song to sing. They ranged from delightfully plain folksongs in fresh if slightly unpolished presentation to sophisticated settings performed at almost professional standard.

As these Zimriah gatherings are non-competitive comparison and criticism seems to be out of place. I shall therefore only record the marvellous atmosphere created by the singing and the friendship expressed by the groups towards each other, which affected everybody present. A beautiful example of international brotherhood and sisterhood and understanding.

Propes, who invented the Zimriah 25 years ago, has earned our respect, love and appreciation for his tireless devotion to this and other causes, and we hope he will be responsible for many more equally successful Zimriot.

EXCEPT FOR the presence of two nonchalant Lebanese officers, it was a standard little Israeli ceremony — small crowd in a small pine grove, lawn sloping down to swimming pool, rustic tables set with cold drinks, short speeches, unveiling of modest plaque. And on this occasion, because we were in Metulla, the town councillor said, "Later this afternoon we will probably hear the war."

The two Lebanese officers were in battle fatigues but without insignia of rank or unit. The older one, broad-shouldered and wearing dark glasses, was probably in his early thirties, the kind of man you are glad to see on your side and not theirs; at the same time, he looked as though he had been to many a garden party of his own. The younger, who told me he was 21, had friendly and very beautiful black eyes. I would guess he was a lieutenant; he could fade easily into any elite Israeli combat unit.

With them was a dashing young man in an elegantly cut blue-jeans suit and crimson shirt that looked as though they had come from the best boutique in Beirut. He, I was told, was their political adviser. There were also four Lebanese girls, in pure Disengoff dress of tight slacks, bare tank-tops and plenty of gold chains, including crosses (all of these visitors were Christians, of course).

The girls, too, would blend in well with young Israelis, because they chatted among themselves throughout the speeches. They had come to the centre of Metulla in a Mercedes with a "Kuf" licence plate; this, I understand, is what is worn by cars from nearby borders.

By now the Lebanese are perfectly at ease, if not blasé, about this improbable happening — reciprocal self-interest meeting humanitarianism in Alice's Middle Eastern Wonderland. But the day's medley affected me so queerly that I insisted on speaking French, a language I do not know, because I simply was not equal to asking sensible questions in English, a language both officers understand perfectly well. Their polite was admirable because these are people who have now burned all their bridges, and the only one that remains is not a bridge at all but a gap in the fence up north.

WERE THERE for the dedication of a playground for the children of Metulla and the children of a few villages of southern Lebanon, formerly Fatahland; a joint summer camping programme is now starting. The playground was equipped by donations from Israeli Rotary clubs and Rotary of West Germany, with the cooperation of the Metulla Town Council and the Israeli Committee for Aid to Lebanon.

The German involvement was explained by the Rotary chairman. The sight of Israeli doctors treating Lebanese patients (over 300 have been cared for in Israeli hospitals, quite aside from those at the border clinic) so impressed a visiting German Rotarian that he initiated the playground project. And the chairman took the occasion to send fraternal greetings to Rotarians in Lebanon, Jordan and Egypt.

Then there was the Vietnamese parallel, as noted by Aharon Amir of the Lebanon Aid Committee. Israel is the only country that has seen fit to extend aid to victims of both these far-apart points of tragedy. (And if you think about it, details of the parallel are striking. Both involve French-speaking Christians — the Vietnamese Catholics and the Lebanese Maronites are both in communion with the Papal Church, though this has not been terribly visible lately. Both involve a civil war with the threat coming from the "Progressive" north and with big-power pressures behind the battlefields. And both have a heritage of French colonial intrigues.)

The representative of the German ambassador spoke. The Lebanese continued to look nonchalant. We didn't hear the war at all that day, though booms come across to Metulla regularly. The fighting was to start escalating the day after our ceremony. But the only extraneous sounds during the speeches were the splash of a boy diving into the brilliant blue pool, and the putter of a helicopter in the brilliant blue sky.

Then the embroidered red tablecloth covering the plaque was slipped off to reveal the message of the playground, in Hebrew and German. The spirit of the day seemed nicely conveyed by two German-speaking Rotarians who inspected the sign and began immediately to worry about an *umlaut* on the operative verb: with the little dots, the verb became subjunctive, which it should not have been. But the whole affair was so explicitly a condition contrary to fact that the error was perhaps correct.

Another short exchange on the grass, after the unveiling: elderly Rotarian to young Lebanese officer, "Vous venez de Beirut?"

"Oui."

"Enchanté."

THIS WAS WHEN I backed into my non-French in trying to understand the feelings of the men from the north. By now 3,000 Lebanese are in Israel every week, of whom only about 700 come to work; the rest go touring. But had their first encounters seemed utterly bizarre?

"You mean, because we are enemies?" said the younger one in good English, with a broad smile. He assured me that what his people — the Maronite Christians — want is a peaceful, open border between the two countries. "After all, we are both minorities." But in the present situation, Christians like him would fight "until there is nobody left."

GOOD NEWS IS NO NEWS

Metulla is accustomed to hearing noises of war just across the border to the north, but there was an idyllic peacefulness about an Israeli-Lebanese happening that took place there recently.

HELGA DUDMAN found herself strangely affected by this and what she saw at the Good Fence.



(Photos: Rubinger, Starphoto)



Another dive into the swimming pool. I babbled on a bit about Alice in Wonderland. "Yes," said the older officer, "of course being here was very strange at first. But since then I have seen so many strange things that it hardly makes an impression any more." Incidentally, he spelled out his name — or a name — for me and I wrote it down. But caution was really irrelevant, because we were on television for several networks.

Elias Matar, the head of the Greek Catholic community of Haifa, was another of the guests. He is one of the most active members of the Israeli committee, and suggested opening the border to Christian refugees even before Shimon Peres officially announced the "Good Fence" policy in 1976.

Matar's home is a meeting-point for Maronites from across the border, although he himself is of another Christian denomination (there are about 4,000 Maronites in Israel).

Matar, incidentally, is also the name of a high defence ministry officer in Beirut: there is intermarriage among the Christian communities, but also a great deal of infighting. Three months ago, the Maronite Patriarch called on the men of the Christian militia to lay down their arms and support the Lebanese Government — which the Maronite fighters defending their narrow belt along the Israeli border believe would be the end of Lebanese independence.

But this is not the place to try the hopeless task of understanding the minority conflicts that finally tore Lebanon apart. Though perhaps, if I had not been so unnerved, I might have asked my uniformed Lebanese for a few easy definitions, given the terms so loosely thrown around in the press. Such as, what is a Phalangist? What is a rightist? Or even, who is a Christian?

Elias Matar was with us when we had lunch at a Metulla hotel. Among the waitresses was a girl in a long embroidered dress, which, in my simple-minded mood, I took to be from Maskit or Wizo. I should, of course, have known better: it was the real thing, and she is from Lebanon. (What is an ethnic fashion?)

When I asked Matar how the Lebanese Christians felt about the Israeli elections, he smiled especially broadly and said, "Much happier than many Israelis are." There were quite a few odd smiles that day.

THEN WE ALL got into our Kuf and non-Kuf cars and drove the three kilometres north to the Good Fence. (Which, at least to Americans, has an odd ring, with echoes of Robert Frost's "good fences make good neighbours"; but Frost liked to keep others out.)

Where the buses and cars park, the first sight was a bit of private enterprise to gladden the heart of Milton Friedman: a portly citizen — and I was unsure at first whether he was one of ours or one of theirs — selling souvenir key-chains made of Lebanese coins. IL 20. He makes them at home in Metulla after work, using money brought across the border by villagers, and takes them to the fence afterwards in an improvised portable kiosk.

Then came checkpoint scenery: Israeli flags, sandbags. A row of pre-fab shacks painted dark red — the medical clinic, where about half of the patients treated have been non-Christians — Druso and Moslems. Soldiers have a drink and a mini-wash from a faucet extending from a black water-tank.

It must be hard for soldiers to maintain an alert here, considering the crush of visitors; the day we were there it was something like Disengoff at its peak. Rotarians and their children; the Lebanese leaving Israel and crossing back to their village homes, because it was just that time of afternoon; two busloads from an Israeli old-age home. And trailing in their wake, a clutch of brightly-scrubbed students from the University of Florida, being herded by, of all people, an old friend. When not on reserve duty, he is an advertising agent in Tel Aviv.

I asked how business was, and he told me that one of the morning busloads had been an outing of sanitation workers from Jerusalem, including Arabs from If at Jerusalem. Their comment to their northern cousins: "We've been living with the Jews for 10 years — why can't you even get along among yourselves?"

The Florida students and some of the younger departing Lebanese, on the other hand, shared something else — identical T-shirts bearing the universal messages: Ad-didas, Puma.

The fence itself is a high wire strip between two parallel roads: ours, theirs. The arrangement looks rather like a modest two-lane highway. Parked along their road were eight or 10 cars waiting to take the villagers home. The workers filed out through the centre of our crowd, out past the checkpoint and "abroad," as a little boy behind me said, to the waiting cars.

A Maronite priest from Haifa, in black garb with black tasselled skull-cap, a member of the Lebanon Aid Committee, stood on a mound of sandbags and made a short speech in Arabic. It was announced that additional contributions from the committee — cement for shelters, food and medicines — were being passed through at the checkpoint at Moshav Dovev.

While the priest was talking, a man injured in the leg was brought in by car, passed through the checkpoint, and carried — our crowd making way for the stretcher — to the clinic. The workers were filing through in the opposite direction.

Elias Matar made a little speech in Arabic. I caught just one word "Vietnamese." □

هكذا من الأصل

DIFFICULT TO TRANSLATE

THE TROUBLE with writing about Hagashash Hahiver ("The Lonely Tracker") in English is that the group's humour is so typically Israeli that it is impossible to translate. You need a pretty good knowledge of Hebrew to appreciate the Gashashim — Gavri Banai, Israel Poliakow, and Shaikha Levy — in the first place, but it's only when you find their expressions creeping into your everyday language that you can consider yourself a fully-fledged, well-integrated Israeli resident.

By now, there is even an underground, shorthand Gashash language; if you want to describe a situation as being absurdly funny, use the adjective *gashashit*. Then there are little throw-away expressions like *ma'tehot b'f'him* or *hachubehk' shel hakumkum* which, if you didn't know any better, might mean just "keys inside" or "the what's it on the kettle." But if you are "in" on Gashash culture, they mean a whole lot more, and may even earn you a laugh of your own if you trot them out at the appropriate moment in the round-the-coffee-table forum.

What is Gashash humour? In Shaikha's words:

"It isn't how to laugh at things — the situations on which we base sketches are really sad — but how to make people laugh at them. We're not in the satire business; we always look at things with a smile, positively, and end up on a happy hopeful note, even if we've got in a few knocks on the way. We're not 'Cleaning the Head' (a reference to the late lamented TV programme); we go around the head instead." (He accompanies the statement with an expressive twist of his arm around the back of his head.)

WHAT IS a successful Gashash show? The best was "Cassius Clay v. Hailon" which ran for over 700 performances. Most reach 600 and their poorest effort to date was a show during the pre-Six Day War recession which ran for "only" 300 performances. (Most shows in this country consider themselves highly successful once they top the 100 mark.)

Basically, the three Gashashim are just themselves. "We behave just the same on stage as we do in life," says Shaikha. "Only somehow, on stage, it sounds funnier." Theirs is a very hard profession, they say.

"The worst of it is that we have no competition and have to be our own competitors. We've never had a show that's been a real flop — at worst we throw out one or two sketches when we realize they're bad."

"On the one hand we have the most fantastic public, on the other hand they suffer from a kind of envy of our success, holding their breath before each new show, eagerly waiting to see whether we're still on top of it all. The public feel very possessive about us... which is all very well as long as they don't actually come up and slap us on the back in mid-show. That's happened, too."

Part of their humour depends on a certain calculated slowness in the timing of their lines, much on the extraordinary rapport between them, and some of it on the fact that the two big guys, Poli and Shaikha, generally end up tak-



Jaovv Agor

Satire that is intentionally blunt, done with love, not with caustic bitterness. That is how CATHERINE ROSENHEIMER sums up the humour of Israel's best-loved comedy team, HAGASHASH HAHIVER: Shaikha, Poli and Gavri.

ing it out on the straight-faced little guy — Gavri.

THE FORMATION of the Gashashim trio was one of those freak happenings, part fluke, part instinct on the part of impresario Avraham Deshe — familiarly known as Pashanel or Pasha — of which every manager in the entertainment business dreams. And even if it comes off, who has ever heard of a comedy success running non-stop into its bar-mitzva year and beyond?

Poli and Gavri got together — need we say it? — in the Nahal entertainment troupe. Shaikha was then, unbeknown to them, a member of the Central Command troops. Back in civilian life, they met up in a moderately successful show called "The Roosters" in a defunct Jaffa club, "The Double Chin." They were the only ones who talked to each other during rehearsals, and subsequently Pashanel gave them the chance of a show on their own and renamed them Hagashash Hahiver. They were a flop... for the first two months. What has happened since is part of the history of ethnic Hebrew humour.

Pasha admits to being more involved in the Gashashim productions, from conception right through to opening night, than with any others he handles. From the start, they were his "baby." He invented their name "just as a talking point" — later named his own baby son Gashash in their honour.

Watching them at rehearsal for their new show, "They're Fixing Us," was a confusing, amusing, mixed up experience. They are so natural that it was hard to know what was script, what ad libbing, which of the stops and starts and frowns and chorales were authentic, which were actually written in. It hardly matters — it's all very much one and the same thing.

The side of Gavri's face was badly swollen that evening. It might have been a gag... until he left early, suffering from the after-effects of a wisdom tooth extraction.

THE SCRIPTWRITER is Yossi Banai, one of Gavri's eight siblings (all in the entertainment field bar one, who disgraced the family by becoming a judge). "You don't write a ready-to-wear

script for the Gashashim," he says, "It's custom-made. We sit together for days on end, each of us throws in ideas — and each time one crystallizes, I run off to the typewriter and bash it out with two fingers."

Shaikha Ophir wrote the first shows, and after that Nissim Aloni took over. Banai, his successor, readily credits Aloni with having given the Gashashim a more sophisticated image, and with having created their particular vocabulary and their timing techniques.

To a large extent, Yossi bases himself on Aloni's formula, sees himself not as a creator, but a collaborator. "Shaikha, Poli and Gavri are the heroes of the whole show, and deservedly so. Few people ever ask who wrote it."

You can find political allusions and take-offs if you want to, but Gashash satire is intentionally blunt, not looking in from the side, but sitting squarely in the middle, done with love, not with caustic bitterness.

The sketches in "They're Fixing Us" cover a wide variety of topics: the weird and wonderful workings of the legal system, the confusing and strange-sounding

abundance of savings schemes offered by our banks, a take-off of the "instant" marriage counsellor peddling good advice over the radio. Amongst the topical: a skit on the subject of basketball, where the father of a boy who is a scientific genius refuses to send his son to school, insisting that he become a basketball player. "What sort of honour do you think science will bring you?" he says. "The future of Israel, of our politicians, of all of us, is in the basket."

THE ELECTIONS naturally inspired a good deal of the material. They conduct a serious discussion about "What is Change," taking the varying qualities of humourous past and present as their principle indicator.

"And how do you know 'Change' is good?" queries Gavri. "You eat the humourous and you whether you get heartburn or not retorts Shaikha.

Best of all is a little piece of pre-election history. Poli and Gavri, as Tsaike and Zuckerman of The Party, went their way through a littered wasteland to a hotel-de-luxe in the slums.

Poli: The guy's called Mantau. Gavri: Who?

Poli: Did you expect him to be called Flatto — I just hope he hasn't been "hupped" by another party.

To Mantau. (Shaikha): Remember us? We were there three and a half years ago. We've come to take photographs. How much do you want?

Gavri: I'll build you a road. Shaikha: Last time they promised me a phone.

Poli: How do you expect a phone without a road? Nu... how much?

Shaikha: IL15,000. Poli: What? Just to photographing the house and the dirt?

Shaikha: IL17,000 with the dirt. Gavri: But the party's very hard up.

Shaikha: Me too. I've got my overdrafts, you know. How do you expect me to live from election to election? And all the work I put here — scraping off the paint, smashing the tiles, cultivating the cobwebs. And you know how much it costs me in transport every time you come, taking away the colour TV and the fridge, not to speak of taking down the antennae and the garage...

Poli and Gavri: But if we do win the elections, we'll all have to go to work... All we want is a couple of shots of you, the wife and kids, pale and thin. Perhaps a goat, too.

Shaikha: With all that, IL15,000 last price. And if you have a wife, you don't need the goat, another party, but for you... all, we've worked together for years...

SHAIKHA LEVI neatly sums up the all-level appeal of Gashash humour. Referring to one of the previous shows, a hilarious take-off of Mozart opera entitled "La tata a la Shvartza," he says: "Half the audience asked, 'What is Cantata.' The other half wanted to know, 'What is Shvartza?'"

And the secret of their success? "If we knew the exact formula for that... we'd flog it to someone else and go home for a rest."

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

ENTERTAINMENT

Jerusalem

EVENING OF JAZZ — With well known Israeli musicians. (Pargod, Pectel Theatre, 34 Bezalet, Wednesday at 9 p.m.)

FAITHFUL CITY — Multi-media entertainment on the theme of "Jerusalem." (Pargod, Pectel Theatre, 34 Bezalet, Thursday at 9 p.m.)

HAGASHASH HAHIVER — In a new programme of political satire. (Beit Ha'am, 11 Bezalet, Saturday at 9 p.m.)

ISRAELI POETRY AND SONGS — (Tsavta, 38 King George, Monday at 9 p.m.)

JAZZ IMPROVIZATION — Works for guitar, fluke, viola, piano and cannon. (Tsavta, 38 King George, Thursday at 9 p.m.)

LIGHTS AND SHADOWS — Israeli and international songs. With Tamar Rosenfeld. (Tsavta, 38 King George, tonight at 9.30)

SANJOITA — Indian light classical music and dance. (Israel Museum, Saturday at 8.30 p.m.)

SONGS AND PLAY READING — With Jonathan Licht. (Tsavta, 38 King George, Wednesday at 9 p.m.)

Tel Aviv

ADAM AND HAVAI — Musical comedy by Yonathan Gefen. (Beit Ariosoroff, 6 Beitman, Saturday at 9 p.m.)

BECKY FREESTADT — In a new show of humorous musical sketches, "Smile My Beloved Country." (Heralia, Acondia Hotel, Wednesday at 9 p.m.)

EVENING WITH ARIK LAVIE — Songs and entertainment. (Bat Dor, 30 Ibn Gvirol, tonight at 8.30 p.m.)

HAGASHASH HAHIVER — (Beit Ha'ayal, Ordan, tonight at 9.30) and (Bat Dor, 30 Ibn Gvirol, Wednesday at 9 p.m.)

LA BOHEME — Avi Tolodano sings the songs of Charles Anouvor. (Beit Lessin, 38 Beitman, tonight at 10.30)

MY COUNTRY, I'VE RIDICULED YOU — Musical comedy with Gad Yaghi, written by Dan Almagor. Dan Raviv, Yosef Bilberg, Dudu Topas and Yonathan Gefen. (Nahariya, Hod, tonight at 9.30)

AMAN WITHIN HIMSELF — Songs by the rock and pop composer/singer Shalom

Hanoeh and his group. (Tsavta, 30 Ibn Gvirol, tonight at 9 and midnight; Thursday at 9 p.m.)

MATTI CASPI — Songs and guitar. (Tsavta, 30 Ibn Gvirol, Saturday at 10.30 p.m.; Tuesday at 9 p.m.)

SONGS AND MELODIES — With Nira Gal and her orchestra. (Tsavta, 30 Ibn Gvirol, Saturday at 9 p.m.)

YOSSI BANAI — A new programme of songs. (Tsavta, 30 Ibn Gvirol, Saturday at 8 p.m.)

Haifa

ADAM AND HAVAI — (Shavit, 9 Hapoel, tonight at 9.30)

HOLIDAY ON ICE — Saturday spectacular. (Kiryat Eliezer Stadium, Saturday and Wednesday at 8 p.m.)

YOSSI BANAI — (Technion, tonight at 10)

Other Towns

CAPITAL LETTERS — Programme of dance by Rina Shoham and poetry read by Pinhas Koren, poems by Lea Goldberg, Nathan Alterman, Yehuda Amichai and others. (Mishmar Haneguv, tonight; Emek Hefer, Thursday)

CHOCOLATE, MENTHA, MARTIN — Programme of their hits and other songs. (Givatayim, Shavit, tonight at 9.30; Yagur, Yad Le'megdim, Monday at 9 p.m.)

EVENING WITH ARIK LAVIE — (Kiryat Ata, Shavit, Tuesday at 8.45 p.m.)

EVENING OF JAZZ — With Mel Koller, Dan Gutfreid, Aharon Kaminsky, Victor Penaroy, Edna Goren. (Elin Hod, Amphitheatre, tonight at 10)

HAGASHASH HAHIVER — (Ramat Gan, Ordan, tonight at 9.30) and (Khan, opposite Railway Station, Monday and Thursday at 9 p.m.)

LA BOHEME — (Zemach, Amphitheatre, Saturday at 9 p.m.)

MY COUNTRY, I'VE RIDICULED YOU — Musical comedy with Gad Yaghi, written by Dan Almagor. Dan Raviv, Yosef Bilberg, Dudu Topas and Yonathan Gefen. (Nahariya, Hod, tonight at 9.30)

DANCE

THE BAT-DOR DANCE COMPANY — Selections from their repertoire. (Haifa Municipal Theatre, Monday at 8.30 p.m.)

BATSEVA DANCE COMPANY — Selections from their repertoire. (Tel Aviv, Habimah's Large Hall, Tuesday)

THE ISRAELI BALLET — Raymond (Grand Pas); Agar (Pas de Deux); La Pille Mal Gardee. (Yifat, Wednesday)

DAHLIA LOW — Flamenco Dancer. Jerusalem, Khan, opposite Railway Station, Tuesday at 9 p.m.)

FOR CHILDREN

CONFERENCIA — Play of the famous children's fairy tale. (Jerusalem Theatre, Wednesday at 4 p.m.; Thursday at 10 a.m.)

CONCERT — With explanations. (Jerusalem, Israel Museum, Monday at 3.30 p.m.)

HANDEL'S SHABAT DRESS — Play. (Haifa, Oran, Heral St., today at 4; Jerusalem, Beit Ha'am, 11 Bezalet, Monday; Ashdod, Tuesday; Netanya, Esther, Wednesday)

THE KEYHOLE AND THE STORY OF COLOURS — Mime and puppet theatre for children between the ages of 3 and 9. (Jerusalem, Israel Museum, Wednesday at 3.30 p.m.)

THUMBOLINA — Tripi Shavit sings the songs of Danny Kaye. (Ramat Gan, Ordan, Monday at 10.45 a.m.; Holon, Armon, Tuesday at 4.30; Bat Yam, Bat Yam Theatre, Wednesday at 4.30 p.m.)

OPERA

THE ISRAELI NATIONAL OPERA — Producer: Edis De-Philippis; Conductors: George Singer, Alexander Tazaki, Arich Lavon.

Donizetti's "Die Bajadere"; cast: Susan Zichelsky, Esther Baumweil, Read, Miriam Laron, Ben-Shahar. (Tel Aviv, Wednesday)

Verdi's "The Barber of Seville"; cast: Shapp, Esther Baumweil/Pamela Read, Bechar, Scarpinatti. (Tel Aviv, Sunday)

Shapp, Esther Baumweil/Pamela Read, Bechar, Scarpinatti. (Tel Aviv, Sunday)

Verdi's "The Barber of Seville"; cast: Shapp, Esther Baumweil/Pamela Read, Bechar, Scarpinatti. (Tel Aviv, Wednesday)



Singer/comedian Becky Frelstadt in her new show, "Smile My Beloved Country," this week in Herzliya.

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

ALL MY SONS — Arthur Miller's play about WWII profiteers, produced by the Cameri Theatre. (Jerusalem Theatre, Sunday)

THE EMIGRANTS — A bitter searing story of two emigrants from a communist country, a peasant who left to make money and an intellectual who escaped to write a book on freedom but lost the urge. (Khan, opposite Railway Station, Saturday at 9 p.m.)

MARATHON — A tour de force of a play by French playwright Claude Coforces, about three men running a marathon race; under the brilliant direction of Belgian Jonathan Mercier, with the Khan's cast of three actually running for about two hours. (Khan, opposite Railway Station, Monday and Thursday at 9 p.m.)

Tel Aviv

DEEP WATER — New Habimah production by Hillel Mitterpunkt. Directed by Amri Nitzan. Attempts to enter the lives of a group of youths who are at once the products of their society and at variance with it. (Habimah's Small Hall, Sunday through Thursday)

DO YOU KNOW THE MILKY WAY — A feeble comedy play set in a mental asylum about a soldier seeking his lost identity after returning from war. (Habimah's Small Hall, Saturday)

THE GOOD WOMAN OF SETSUAN — Habimah's production of Brecht's play translated by Shimon Sandbank about a good woman destined to live in a corrupt town of sinners. (Habimah's Large Hall, Wednesday and Thursday)

MUSIC

All events start at 8.30 p.m. unless otherwise stated.

Jerusalem

ISRAEL FESTIVAL — Opening Concert. Beethoven: Symphonies 8 and 9, conducted by Carlo Maria Giulini, with Shella by Carmel, Mira Zakai, Jon Vickers, Boris Carmel, the Philharmonic Choir, Tel Aviv, the Rubin Academy, Jerusalem, and the Zamir Chorale, New York, and the Israel Philharmonic Orchestra. (Binyanei Ha'Oman, Saturday, 9 p.m.)

GIORNA FREEMAN — Jewish Soul Music. (Jerusalem, Khan, Sunday at 9 p.m.)

JULIUS CAESAR — Cameri production of Shakespeare's play. (Cameri, 101 Disengoff, Wednesday and Thursday)

NIGHTS OF SORROW — Veteran actor Shimon Finkel presents a one-man show in which he tells the story of Job, coupled with the story of Don Quixote, a rather incongruous combination. The actor's approach is serious, but the result is much too heavy. (Habimurtef, Saturday)

LE MALADE IMAGINAIRE — Moliere's great comedy about a hypochondriac and his unscrupulous, ignorant doctors, has been turned inside out by visiting French director Claude Regie, with some very strange results. (Habimah's Large Hall, Sunday and Monday)

MARATHON — (Nahmani, 17 Nahmani, Saturday and Tuesday at 9 p.m.)

MOMENTS — Haifa Theatre production of Nathan Alterman's musical about Little Tel Aviv of the 30s. (Tsavta, 30 Ibn Gvirol, Monday at 8.30 p.m.)

OPEN STAGE — Pantomime with Hanoeh Rosen. (Tsavta, 30 Ibn Gvirol, today at 9)

OTHERWISE ENGAGED — A clever sophisticated but essentially empty comedy, by Simon Gray, about a man who wants to spend the afternoon listening to music, but is beset by other people's problems. (Cameri, 101 Disengoff, Sunday and Monday at 8.30 p.m.)

SATURDAY, SUNDAY, MONDAY — New Habimah production of the comedy by Eduardo De Filippo. (Habimah's Large Hall, Saturday)

SERVANT OF TWO MASTERS — Commedia Dell'Arte by Goldoni; produced by the Khan Theatre (Nahmani, 17 Nahmani, Wednesday at 9 p.m.)

THE TAMING OF THE SHREW — The Cameri's production of Shakespeare's comedy about the man who treated a woman the way a trainer treats lions in the circus, and proved the method's effectiveness, in Yosef Milo's interpretation which attempts a lot and goes nowhere. (Cameri, 101 Disengoff, Saturday)

Haifa

ALEXANDER — Presented by the Yiddish Theatre. (Yahavd Hall, Solei Boneh Square, Saturday at 7 and 9.15 p.m.)

ALL MY SONS — (Haifa Auditorium, Saturday at 8.30 p.m.)

EQUUS — Peter Shaffer's play about a boy who gouged out the eyes of five horses. The staging by British director Peter James fails to generate the passion without which the play has little meaning. Produced by the Cameri Theatre. (Haifa Auditorium, Monday)

THE MAD WOMAN OF CHAILLOT — Haifa Theatre production of the play by French playwright Jean Giraudoux. (Haifa Municipal Theatre, 50 Pevanor, Saturday, Sunday, Tuesday, Wednesday, Thursday at 8.30 p.m.)

WHO STOLE MY WIFE? — Comedy based on story by Menachem Talmi. (Oran, Heral St., tonight at 9)

Other Towns

BORN YESTERDAY — (Ayelet Hashahar, Monday)

WHO'S AFRAID OF VIRGINIA WOOLF? — A revival of Edward Albee's play about a married couple united by mutual hatred, presented by the Habimah Theatre. Though the edges of the famous dialogue are slightly blunted, the play retains its life and the climactic scenes carry terrific impact. Fine acting under the direction of Ky Kalus. (Kiryat Gat, Tuesday)

ISRAELI BACH SOCIETY — Organ Concert with Maurice van Elven. (Inf. Evang. Church, 55 Nahariya, Tuesday)

YUVAL TRIO — Beethoven: Trios. (Tel Aviv Museum, Wednesday at 8 p.m.)

CAESAREA BEETHOVEN: "Fidelio" — Fully staged, with international and Israeli singers, the Israel Philharmonic Orchestra, conducted by Zubin Mehta, and the Schenberg Choir of the Vienna Juvenile Musicals (Roman Amphitheatre, Sunday and Wednesday)

ISRAELI QUARTET — Beethoven: String Quartet. (Tel Aviv Museum, Thursday, at 8 p.m.)

For last-minute changes in times of performances, or where times are not available, please contact Box Office.

Tel Aviv Cinemas

Commencing Saturday, July 16, 1977

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Awarded 5 Oscars
MARY POPPINS
with Best Actress
JULIE ANDREWS
also starring:
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GLENN JOHNS
Sat. 7.30
Weekdays 4.15-4.45-9.30

CINEMA ONE
2nd week
LEE VAN OLF
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ZENDETTA
Filmed in Israel
4.30-7.30-9.30

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Tonight at 10 & 12
Sat. night at 7.30-9.30
Weekly at 10-12-2-4.30
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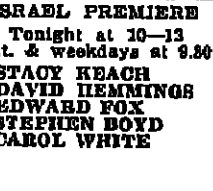
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Richard Kiley
Bob Fosse
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Based on the story "THE LITTLE PRINCE"
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THE SQUEEZE

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Awarded 5 Oscars

MARY POPPINS

with Best Actress
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also starring:
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GLENN JOHNS

Sat. 7.30
Weekdays 4.15-4.45-9.30

CINEMA ONE

2nd week

LEE VAN OLF
JIM BROWN

ZENDETTA

Filmed in Israel
4.30-7.30-9.30

CINEMA TWO

8th week

Tonight at 10 & 12
Sat. night at 7.30-9.30
Weekly at 10-12-2-4.30
7.30-9.30

The Beatles

"Yellow Submarine"

MOGRABI Tel. 298381

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STREISAND

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BAHURA STREISAND
was awarded an Oscar
for her performance
in this film

OMAR SHARIF
in William Weller's film

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70 min. screen
Stereophonic sound

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FELLINI'S

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Haifa Cinemas
Commencing Saturday, July 16, 1977

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Five Academy awards

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SHAIKH OPHIR,
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in a mad black (money)
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In Black Money**

Peris. 4.00, 6.45, 9.00

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LEE MARVIN
CHARLES BRONSON
TERRY GAVILAS
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two nighty peris. at
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A film about sex
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For adults only

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Peris. 6.30, 9.00

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MIKE BURSTYN
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Also starring
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No complimentary tickets

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RIDE OF
YOUR LIFE!**

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Israel's newest, most
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Kikar Namir (Atarim),
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★ YEHORAM GAON
★ AUST DAYAN
★ GILA ALMAGOR
Weekdays: 4.30, 7, 9.30

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FELLINI'S

CASANOVA

6.45, 9.80

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17th week
7, 9.30

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FAYE DUNAWAY
WILLIAM HOLDEN
PETER FINCH
ROBERT DUVALL
Directed by SIDNEY LUMET

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easy film

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best picture of the year
winner of 4 Academy awards

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WILLIAM HOLDEN
PETER FINCH
ROBERT DUVALL
no compl. tickets
owing to length
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WONDERLAND**

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Nominated for
2 Academy awards

CARRIE

Starring SUSAN SPACEK
and PIPER LOBY

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Dino de Laurentis
presents the monumental

King Kong

in colour
Owing to length of Peris.
4.00, 6.30, 9.00

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AT PACINO
starring in a great new
thriller

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Peris. 6.30, 9.00, all week
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7, 9.15

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7.30-9.30
JAMES DEAN

EAST OF EDEN

Mata. at 4:
POLYANA
(Walt Disney)

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4th week

KING KONG

4, 7, 9.30

RAMA Tel. 721912
2nd week

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Commandments**

Sat. 8.00
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4-7.30

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SHALOM
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Sat. and weekdays 7.30-9.30

Mata. at 3.30
(except Sunday)

Two Kuni Lemel

RAMAT GAN
2nd week

★ Sophia Loren
★ Richard Harris
★ Ava Gardner
★ Burt Lancaster
★ Lee Remick

**The Cassandra
Crossing**

OASIS
MARY POPPINS

Sat. 7-9.30
Weekdays: 4-6.45-9.30

Herzliya

DAVID Tel. 984021
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4-7-9.30

FANTASIA

TIFERET Tel. 987900
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MR. BILLION

with
TERENCE HILL

7.15, 9.15

Netanya

ESTHER
2nd week

**500 Thousand
In Black Money**

SHAIKH OPHIR

Sat. 7, 9.15
weekdays: 4.30-7-9.15

Jerusalem Cinemas
Commencing Saturday, July 16, 1977

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3rd week

To be or not to be

CAROL LOMBARD
JACK BENNY

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4th week

Sat. 7, 9.15
Weekdays: 4, 7, 9.15
The most exciting motion
picture of the century

King Kong

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Nominated for
2 Academy awards

CARRIE

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and PIPER LOBY

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4.00, 6.30, 9.00

SHAVIT Tel. 35345
2nd week

AT PACINO
starring in a great new
thriller

**PANIC IN
NEEDLE PARK**

Peris. 6.30, 9.00, all week
Sunday no cinema peris.



Greta Garbo, as a Russian agent, with Melvyn Douglas, in Lubitsch's 1939 comedy, 'Ninotchka.'

FILMS IN BRIEF

WHAT'S ON

Notices are accepted for this column at the rate IL17.38 per line including VAT; publication daily over a period of a month costs IL250.50 per line including VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem

Plant a Tree in Israel with Your Own Hands: Tree tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and Tuesday from Tel Aviv. For details and registration please call Visitors' Department: Keren Knyemet Le'Israel (Jewish National Fund); in Jerusalem, King George Ave., corner Rehov Keren Knyemet, Tel. 02-32551. In Tel Aviv, 64 Rehov Hayarkon, opp. Dan Hotel, Tel. 02-234449.

CONDUCTED TOURS

Madrasah Tours: 9 and 21. School of Education, 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building. No charge. Buses 19 and 27. Tours from 8.30 a.m. to 12.30 p.m. No charge. Buses 9 and 24. Tel. 218111.

3. Morning half-day tour of all Madrasah projects: \$4 per person towards transportation. By reservation only. Tel. 410323.

Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from the Martin Buber Building, Buzs 9 and 21. School of Education bus stop. Further details: Tel. 35430.

American Missionary Women, Quest Tours — Jerusalem — Tel. 521608, 222846.

American Paylim. Tours of youth projects and Peylim-founded educational institutions. Tel. 02-524433, 9 a.m.-2 p.m.

Evanshah — World Religious Zionist Women's Organization, Tourist Centre, 28 Rehov Ben Maimon. Tel. 02-62168, 30020, 815485.

Tourists and Visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moah. Tel. 523791.

MISCELLANEOUS

Jerusalem Biblical Zoo, Schneller Wood. Romona Tel. 514522, 7.30 a.m. — 7 p.m. Jerusalem Hill and Intercontinental. The only jewellers in Israel with a worldwide guarantee. H. Stern Jewellers, Day and tax free.

Tel Aviv

CONDUCTED TOURS

American Missionary Women, Quest Tours — Tel Aviv — Tel. 220187, 243108.

Emunah — World Religious Zionist Women's Organization, "Kastel," 188 Rehov Ben Maimon. Tel. 400314, 160402.

World Wise Tourist Office, 138 Rehov Hayarkon. Tel. 232030, 8 a.m.-2 p.m.

Canadian Madrasah-Wise Office, 116 Rehov Hayarkon. Tel. 227060, 8 a.m.-2 p.m.

Pioneer Women — Na'amah. Free morning tours Sunday, Tuesday, Thursday, by appointment. Call Tel. 201111, ext. 280, Tel Aviv.

Magnum David Adam in Israel Headquarters — 60 Rehov Gilead Israel. Tel. 23222.

ORT Israel: For visits please contact: ORT Tel Aviv, Tel. 232231, 782291-2; ORT Jerusalem, Tel. 233678; ORT Netanya, Tel. 23222.

Tel Aviv University escorted Tours. For appointment, call Guest Section, (03)42471 10-12 a.m.

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Haifa

Preliminary Museum, Biological Institute and Zoo — Dan Ha'im, Rehov Hattahbi. Tel. 286333. Daily, 8 a.m.-2 p.m., Sat. 9 a.m.-2 p.m.

Rehovot

Weinmann Institute of Science — Conducted tours, Sun. to Fri. at 10.30 a.m., starting from the lobby of the Stone Administration Building.

Ministry of the Interior
Department for Special
Emergency Services

The Council for a
Beautiful Israel

Results of Competition for the Design of Mediterranean Beach Accessories

The panel of judges decided to award the following prizes:

Second Prize — Architect GAVRIELA NUSSBAUM
Second Prize — Architect ZVI HECKER together with Architect YORAM DIAMANT

An exhibition of the works submitted will take place in the Exhibition Hall of the Israel Design Centre, Tel Aviv, 35 Rehov Ben Yehuda, Tel. 50713.

The awarding of the prizes and the opening of the exhibition of the works submitted will take place on July 18, 1977 at 4 p.m. The exhibition will be open until Friday, July 22, 1977.

Visiting Hours:
on Monday, July 18, 1977 from 1 p.m. to 8 p.m.
Tuesday, Wednesday and Thursday: 8 a.m. to 5 p.m.
Friday, July 22, 1977 until 1 p.m. (Closes).

Further details available from the Council for a Beautiful Israel, 7 Rehov Levi Yitzhak, Tel Aviv. Tel. 03-226070, 233671

Entrance Free

ART GUIDE

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Jerusalem

MUSEUMS

Israel Museum: Exhibitions: Our Pupils at Work-Photography, Exhibition of Best Designed Books 1976; Vincenzo Agnelli: "Mental Installation"; Leisure in America (closed Sat.); Ancient Art (The Nubian Schimmel Collection); Old Master Drawings from the collection of the Duke of Devonshire; Jacques Carollman, "Objects Introvables"; Children of the World Paint, Jerusalem (closed Sat.); The Eve; Lilliane Knapik, Paintings; Greek Vases from the Jan Mitchell Collection; Our Pupils at Work; Mesopotamian Culture (Educational Exhibition); Waiting hours: Israel Museum Sun. Mon.-Wed., Thurs. 10 a.m.-5 p.m.; Tues. 10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-10 p.m. (from 2-10 p.m. only Shrine of the Book, Billy Rose Art Garden, Norbert Schimmel Collection, Old Master Drawings, Jacques Carollman: Shrine of the Book, Billy Rose Art Garden) Sun. Mon.-Wed., Thurs. 10 a.m.-6 p.m.; Tues. 10 a.m.-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-10 p.m. (Shrine of the Book, Billy Rose Art Garden) Sun. Mon.-Wed., Thurs. 10 a.m.-6 p.m.; Fri. Sat. 10 a.m.-2 p.m.

GALLERIES

Gallerie Vison Nouvelle, Y. and S. Harnisch, Kibbutz Hayotzer, original prints by contemporary European artists. Tel. 02-51984, 280081.

"Barrel" Gallery (New), 12 Barmura, Rehavia: "Es" (Yigal Noah) paintings, drawings, etchings, Brahm Goldschmidt paintings (local views).

Tel Aviv

MUSEUMS

Tel Aviv Museum, 27 Sderot Shaul Hamelech: Drawing Now; Anthony Caro — Three Sculptures 1960-71; Aviva Uri, Drawings; Helena Rubinstein Pavilion; Joseph Koudoka "Gypsies" (photographs); Dan Reisinger, Design 1957-78. Visiting hours: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Library 10 a.m.-4 p.m.; Tues. 10 a.m.-1 p.m.; 4-7 p.m.; Friday 10 a.m.-1 p.m.; 4-7 p.m.; Friday 10 a.m.-2 p.m. (Library 10 a.m.-1 p.m.); Sat. 7-11 p.m.

Haifa

Haifa Museum Tel Aviv

DRIVE-IN CLUB

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TIE SQUEEZE

Sat. & weekly at 8.30

Haifa

Haifa Museum Tel Aviv

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WELCH
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HARRISON
HEMMINGS
HESTON

Performances
as part of the Israel Festival:

Haifa Municipal Theatre
Monday, July 18 at 8.30 p.m.
Bat-Dor Hall, Wednesday, July 20; Thursday, July 21 and Monday, July 25 at 8.30 p.m.
Heichal Hahitbat, Kfar Sava:
Tuesday, July 26 at 8.30 p.m.
Jerusalem Theatre
Thursday, July 28 at 8.30 p.m.

Tickets: Haifa — Gerber, Mt. Carmel, Tel. 04-84777
Jerusalem — Cahana, Tel. 02-222891
Kfar Sava — Heichal Hahitbat Hall
Tel Aviv — Bat Dor, Ticket Agency Offices
and Rehovot Box Office.

BAT-DOR DANCE COMPANY

All but the watermelon

THROUGHOUT the Western world, hordes of city dwellers set out in their cars every Sunday for lunch in the country.

In Israel, many refrain from Shabbat excursions because they are observant. Others are held back by budgetary restrictions. Still another reason to stay at home on Shabbat is the fact that many of the more pleasant eating places are jammed, and not always with the most congenial of crowds. We were therefore happy after setting out southward from Jerusalem, to find the almost empty terrace of the Granada Grill, on the main road leading into Bethlehem, adjacent to Rachel's Tomb.

A little at a loss for a first course, especially since the waiter could only offer humus, we asked for a few salads. We received neither too few nor too many, with

BILL OF FARE

the humus supplemented by a very nice eggplant salad, a parsley and tohina mixture and labane, the creamy spread which bridges the gap between yoghurt and cheese.

At the same time, we also received a large tomato and cucumber salad, sprinkled liberally with parsley and seasoned with lemon juice. Such a salad may be mundane, but it was very good.

FOR THE MAIN course we asked for a mixed grill, which was interpreted as shishlik and kebab. Here, too, we were not disappointed.

Both the shishlik and the kebab were prepared from lamb, which,

although a rarity in this day and age, is as it should be. Even more surprising, the shishlik was tender, a real tour de force. The kebab was well seasoned.

The chips deserve a special word of praise. Home-made, hot and crisp, they completely destroyed my long-held belief that Arabs always serve old, greasy chips.

Unfortunately, when we ordered watermelon for dessert, another belief was destroyed. Until then I had imagined that all Arabs knew how to pick out a good watermelon. The one we were served was white and barely edible.

The situation improved somewhat with the coffee, which was up to par.

The bill, including two cans of imported beer, came to IL2.98. H.L.S.

TAVERN

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Tel Aviv

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81 Rehov Ben-Yehuda, Tel Aviv
Tel. 284112.

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Russian food & atmosphere. Dancing. Open from 8.30 p.m. Reservations preferable. Hilton Beach. Tel. 03-242129.

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Haifa

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Israel Theatres

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Wednesday, July 20;
July 21 Tel Aviv
THE TAMING OF THE SHREW
Tomorrow, July 16 Tel Aviv
ALL MY SONS
Tomorrow, July 19,
Haifa Auditorium
OTHERWISE ENGAGED
Sunday, July 17 Tel Aviv

Habima

SATURDAY, SUNDAY,
MONDAY
Tomorrow, July 16;
Sunday, July 17
THE KILBY WAY
Tomorrow, July 16;
Sunday, July 17
LE MALADE DIAGNOSTIC
Sunday, July 17
KNIGHTS OF SOBEROW
Tomorrow, July 16 at Hahitbat
DEEP WATER
Sunday, July 17

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by Shakespeare
300 STORIES
by Edward Albee
THE MURDER OF PYRRHOS
by Jean Racine

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Lee Marvin, in *Great Soul*.

FILMS IN BRIEF

(Continued from page 4)

KUNI LEML IN TEL AVIV — Musical comedy about the look-alike descendants (one assimilated and one traditionally orthodox) of the original Kuni — a character in Yiddish theatre of many years ago. Good family entertainment.

MARY POPPINS — Julie Andrews as the many with magical powers sings and dances her way through this musical fantasy for all the family.

NETWORK — Examines TV's ability to influence and brainwash while depicting people struggling for power in running a cable American network. Involved in TV politics are Peter Finch, who portrays a network executive, a top executive, and Robert Duvall, a top network officer.

NINOTCHKA — 1939 Ernst Lubitsch comedy about an icy Russian agent (Greta Garbo) in Paris who falls in love with a dashing British diplomat.

OPERATION THUNDERBOLT — The Israeli-made film of the Saboteur recreation directed by Menahem Golan. This war stars real Israelis including some Israeli ex-Cabinet faces. Fast paced and more convincing than the previous version.

PANIC IN NEEDLE PARK — Needle Park is the hangout of pushers and after hookers and the hoodlums. When heroin is short supply or one of the gang gets snatched there's panic in Needle Park. Fine acting by Al Pacino and Kitty Winns, though the drama somewhat.

PEYTON PLACE — 1957 Academy Award winning film based on Grace Metalious' novel about life in a small New England town. Gossip, affairs, plus other legends. Redolent features are good photography and a strong cast that includes Mark Robins and Lana Turner.

RAYO BRAVO — 1950 Western with John Wayne supplying the action and Dean Cain in the laughs. Also with Ricky Nelson, Agnès Bresson, Claude Akins and others.

THE SEVEN PER-CENT SOLUTION — Dr. Watson turns the cocaine-addicted Sherlock Holmes to Vienna to consult with Dr. Freud. The three gentlemen are soon caught up in the attempted suicide of a beautiful blonde. Deveraux, resulting in a steam engine crash across Europe. Amusing rendering of large figures. Excellent acting.

SILVER STREAK — Gene Wilder, M. Emmet Walsh, Richard Pryor, Patricia Richardson and others on a Los Angeles Chicago train-ride full of entertainment, murders, intrigue, thrills, belly-dancing, and \$500,000 worth of train-crash. Directed by Arthur Hiller. U.S.A. 1975

SNOW WHITE AND THE SEVEN DWARFS — Walt Disney's beautiful and colorful animated film released for the holiday season. Not to be missed.

A STAR IS BORN — Rock version of the Hollywood classic with Barbra Streisand and Kris Kristofferson as the aspirants.

THE TEN COMMANDMENTS — Cecil DeMille's re-telling of the Exodus story features Charlton Heston as Moses, Jack Palance as Pharaoh, and a cast possibly larger than the original.

TO BE OR NOT TO BE — Re-issue of Ernst Lubitsch's 1942 black comedy about an acting troupe which gets involved in espionage during the war. Polish director, national affairs in wartime Poland. Stars Jack Benny and Carol Lombard. Why not acting still impact making. A re-issue worth seeing.

REAL FILM censorship is not the work of a half-dozen prune-faced, white-gloved old ladies clucking their tongues over overly-explicit pornography or excessive violence and bloodshed. It is largely the by-product of financial considerations that dominate the international film industry, considerations dictated by the holy triumvirate: the men who produce the films; the men who distribute them; and the cinema owners who agree to show them. A powerful film-producer like Italian-born Dino de Laurentiis — who rules one of the most successful film dynasties in America today — personally screens all his scripts and, in a sense, dictates much of what we see on the screen. But de Laurentiis exercises an even more pervasive authority: he can force a distributor to buy several films together with the one winner (or "ligger" as it is called in the trade) which he is certain will be a fat profit. In the cinematic language of the film industry this is not called coercion; it's a package-deal.

Sub Films, as de Laurentiis' representative in Israel, is entitled to national distribution rights for *King Kong*, the much-admired 1976 remake of the 1935 movie about the outside gorilla. According to Dan Dimbort, who heads Noah's distribution agency, de Laurentiis wouldn't let *King Kong* here without *Buffalo Bill*, Robert Altman's myth-destroying saga of the Wild West. "We wanted *King Kong*, which we knew would be a big profit, so we could absorb the loss we expected on *Buffalo Bill*," Dimbort's prediction was accurate. *Buffalo Bill* bombed — as did *King Kong* — now showing simultaneously in Tel Aviv, Jerusalem and Haifa — will make for that, Dimbort concluded.

Dimbort's confidence certainly is not misplaced. *King Kong* is doing very well indeed even though it gained an unexpected — though not necessarily unexpected — extra dose of publicity last week. After objections by Sub Films, Israel Television postponed a showing of the 1935 version of the film, so as not to interfere with the remake's box office.

Freundlich, local representative of Cinema International Corporation (CIC), a conglomerate which handles world distribution for the American majors, Metro-Goldwyn-Mayer, Paramount and Universal, acknowledged that he doesn't have the reputation or bank account to line when he accepts a film, but when he rejects one.

"Our films are tested outside Israel first," Freundlich explains. Generally, what does well in America and Europe will do well here, sometimes even better. For example, one million people in Israel — about one-third of the population — saw *Godfather, The Front* and *The Sting*. The Front played for 18 weeks in Tel Aviv, and only for two weeks in Greece, Germany with a population of seven million.

"I find a film unsuitable for Israel, like most horror films, I don't back it," said Freundlich. He admitted that he had made some wrong mistakes, and cited as an example *Harold and Maude*, an American, touching love story between a young old lady (Ruth Gordon) and a morbid teenager (John Kory).

"I decided not to show it, but distributor, Salim Kadir of Yuz Films, claims there is no sure-fire formula for spotting a commercially successful film.

THE REEL THING

What goes on the screens at Israel's cinemas — and, recently, off the screens of Israel Television — may not always depend on the artistic merits of a particular piece of cinema — craft. The real power to make or break a film depends on the film distributors. RUTH ARIELLA BRODY takes a look at how that industry makes its decisions.



Lester J. Millman

when it brought in record audiences in Europe, including a four-year run in Paris, my London bosses suggested that I reconsider. The film was sent to me a second time, I had subtitles made, and it ran for 12 weeks."

UNLIKE Freundlich, independent film distributors take a personal financial risk when they decide to buy a film. "Even before you screen it for a cinema owner, you have to pay for the distribution rights, the shipping, the customs, the translation, the subtitling, a new print, and advertising," explained David Sharansky, a young Israeli who spent three years trying to book the Italian film *Il Sapprofita*, the sensation of the 1974 Cannes Film Festival. Six Tel Aviv cinema owners turned it down.

After two years of pounding pavements, Sharansky's luck changed. He succeeded in getting the film screened at both the Tel Aviv and Jerusalem Cinemas, and two critics complained that the general public was not able to see this superb movie.

ANOTHER independent distributor, Salim Kadir of Yuz Films, claims there is no sure-fire formula for spotting a commercially successful film.

"The field is full of surprises," Kadir said. "Take the French sex-comedy *Cousin Cousine*, which the French Embassy's Cultural Department brought to Israel several years ago. "They screened it for all the cinema owners, offering the rights for a mere \$2,000 to \$5,000, but there wasn't one taker."

"Then, without any rational explanation, the film was a smash hit in America. Suddenly everyone in Israel wanted it. Israel Shapira bought it for Zafon Cinema in North Tel Aviv, and it did a booming business. But he must have paid several times the original price asked, when nobody wanted it."

According to Louis Chissick, buying a winning film is a combination of intuition, experience, and luck — but mostly the latter. Chissick, the former representative of United Artists in Israel, quoted the American film-maker Frank Capra to prove his point. "Thirty years ago, Capra said: 'Give me one man who after seeing a film can tell me what it's going to do in each territory, and I'll give that man \$1,000 a week — after taxes.'"

Chissick pointed out that the big distribution companies have an advantage in that they can pre-sell their films. "For films like

Jaws, *Godfather, The Omen, The Sting, The Great Gatsby*, hundreds of thousands of dollars were invested in advertising even before filming began," he said, "and cinema owners signed to show the films — sight-unseen. Nevertheless, why some films do well is an unsolved mystery. *Fiddler on the Roof*, starring Topol, did better in Spain than anywhere else in the world."

THE FILM distributor isn't the only one walking a financial tight-rope. If you're a cinema owner and you have to fill an auditorium of 1,000 seats six days a week, two to three times a day, you'd better be sure that the film you show will have wide appeal. As Gabi Mograbi put it, "This is not a love story — it's a business. And a businessman can't afford to be sentimental."

Mograbi, who owns two cinemas in Tel Aviv, the Studio and the Mograbi, says he tries to maintain a balance between commercial and artistic films. The Mograbi is reserved for more popular fare (*A Star Is Born*, with Barbra Streisand, has been playing there for over three months) while the Studio has a reputation for showing "better" films, like Truffaut's *Pocket Money*, Lumet's *Dog Day Afternoon*, Bergman's *The Music Flute* and Fellini's *Roma*.

"I book films that appeal to me personally, but that I also know will appeal to the broad public — especially to the young, from 16 to 30, who constitute 60 per cent of the movie-going public. My criteria are: Does it have a story and is it believable?"

Dan Dimbort claims that Noah Films is more sentimental when it comes to bringing films to Israel. "We have been known to bring films that we know in advance won't succeed commercially, because we feel we owe it to our audiences," Dimbort confessed. "Although we can't make a habit of it if we want to stay in business. But even Menahem has a weakness for Chabrol films, so every film that Chabrol makes we automatically purchase, even if the film sits in cold storage for years," he said.

The "Menahem" Dimbort was referring to is Menahem Golan, Israel's leading feature film producer, who set up Noah Films with his partner Yoram Globus, and who is also co-owner of five cinemas with Globus and two brothers, Baruch and Efraim Ellah. Perhaps Golan can afford his penchant for Chabrol films because he is in a privileged position. When he begins production on a film, he knows in advance that he has a ready distributor — Noah Films — and at least five outlets in Israel alone.

Some might label that as "stacking his cards," Dimbort agreed, "but it's certainly a slight better than finishing a film, looking for a distributor to pick up the option, and then hoping the distributor will find a cinema owner who considers the film a good commercial risk."

DAN FINARO, who does film reviews for *Holam Haseh*, and Israel Broadcasting, and also selects feature films for Israel Television, blames the Government and the public for the sad state of foreign film distribution in Israel.

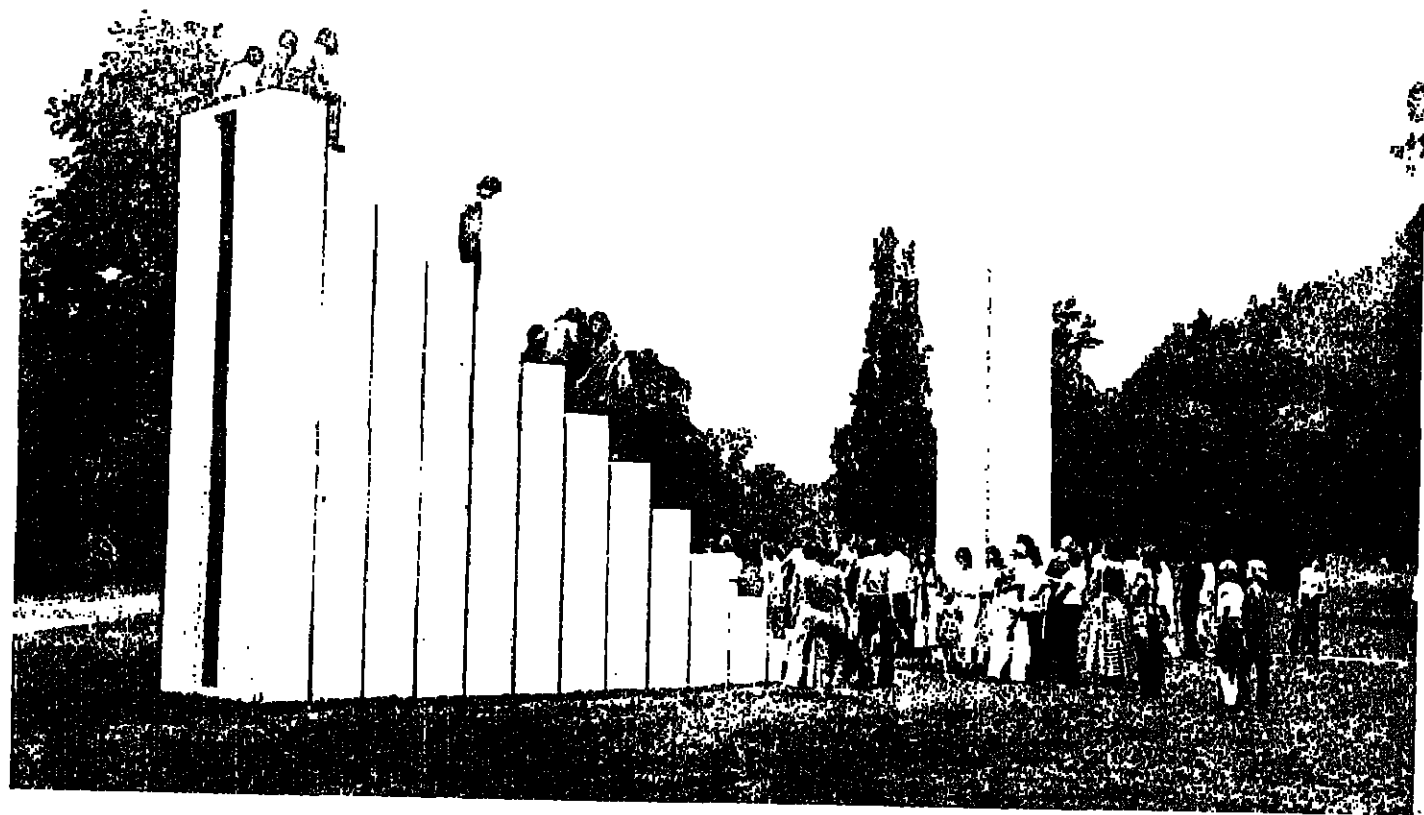
Where are all the recent films from Germany, Switzerland, South America, Japan? he asks, impatiently. "Or Italian films made by the new young directors? Why do we see only the films of Antonioni or Fellini or the old-timers such as De Sica, Visconti, or Rossellini?"

"None of Bertolucci's films before *The Conformist* was ever shown in Israel. Why? And what about the rest of Europe? The excuse that we don't have diplomatic relations with Hungary, Poland, Czechoslovakia, or India is just not acceptable," Finaro insisted. "The truth is that no one is brave enough to bring those films to Israel."

"Film in Israel is not on a par with theatre or music or art," he complained. "The fact that there is no full-time film critic employed by any newspaper in Israel, the fact that what we write is not taken seriously, and the fact that the average Israeli is not curious enough to see a film he has read about unless his neighbour says it, is a clear indication of cinema's second-class status."

The nagging question remains: Shouldn't a nation of more than three million people, gathered from all corners of the world, speaking a multitude of languages and representing many different cultures, have an opportunity to see the films that appeal to them?

Unfortunately, the economic law of supply and demand doesn't apply to film distribution in Israel.



Photographs by Meir Ronnen

ISRAEL AT DOCUMENTA

Israelis were a tangible artistic presence at this year's Documenta exhibition in Kassel, writes Art Editor, MEIR RONNEN, in the second of two articles on the world's biggest avant garde review.

DANI KARAVAN has done it again. Following the success of his semi-environmental sculptures at the Venice Biennale, the Tel Aviv-born artist and sculptor was invited to make a large outdoor piece for Documenta 6. The world's most important series of exhibitions reviewing the latest developments in art, this year includes, among other things, environmental sculpture.

Karavan's work, completed just in time for the June 24 opening in Kassel, West Germany, was an instant popular and critical success. Karavan is one of six Israelis picked to present at least one aspect of their work at Documenta; several others were turned down at the last moment.

Even so, the tangible Israeli presence represents a signal success. Not a single Israeli was picked for Documenta 5; and only one, Menashe Kadishman, was represented at Documenta 4 in 1988.

Though Karavan built his sculpture without a fee, it cost \$25,000 to construct, three times as much as the sum allocated by the Documenta committee. The committee, not wishing him to withdraw (they were very impressed with the plans) raised the rest of the money from private sources in Germany.

The sculpture is built of four main units that extend over 70 metres of parkland and interact with each other and with the sun, much like the equinoctial clock of Stonehenge, or the ancient Muslim observatory at Jajpur. At one end of the work is a series of rectangular concrete arches arranged as steps, the tallest six metres high. Facing them is another "arch" that is really a wall with a narrow slit. Through this can be seen a single concrete column, which stands at the end of a narrow, 48-metre-long concrete water trough; the water is the width of the slit.

The work is sited so that the lengthening rays of the sun run

along the surface of the water, passing through the slit as a pencil of light that slowly climbs the steps, which are otherwise in the shadow of the wall.

The effect strongly recalls the use of the sun on the steps of Incan sacrificial temples. But no symbolism is intended. Karavan calls it drawing with light. He is delighted that bemused visitors spend hours pacing off the distances between the units or lining them up in the sights of the slit from the top of the steps.

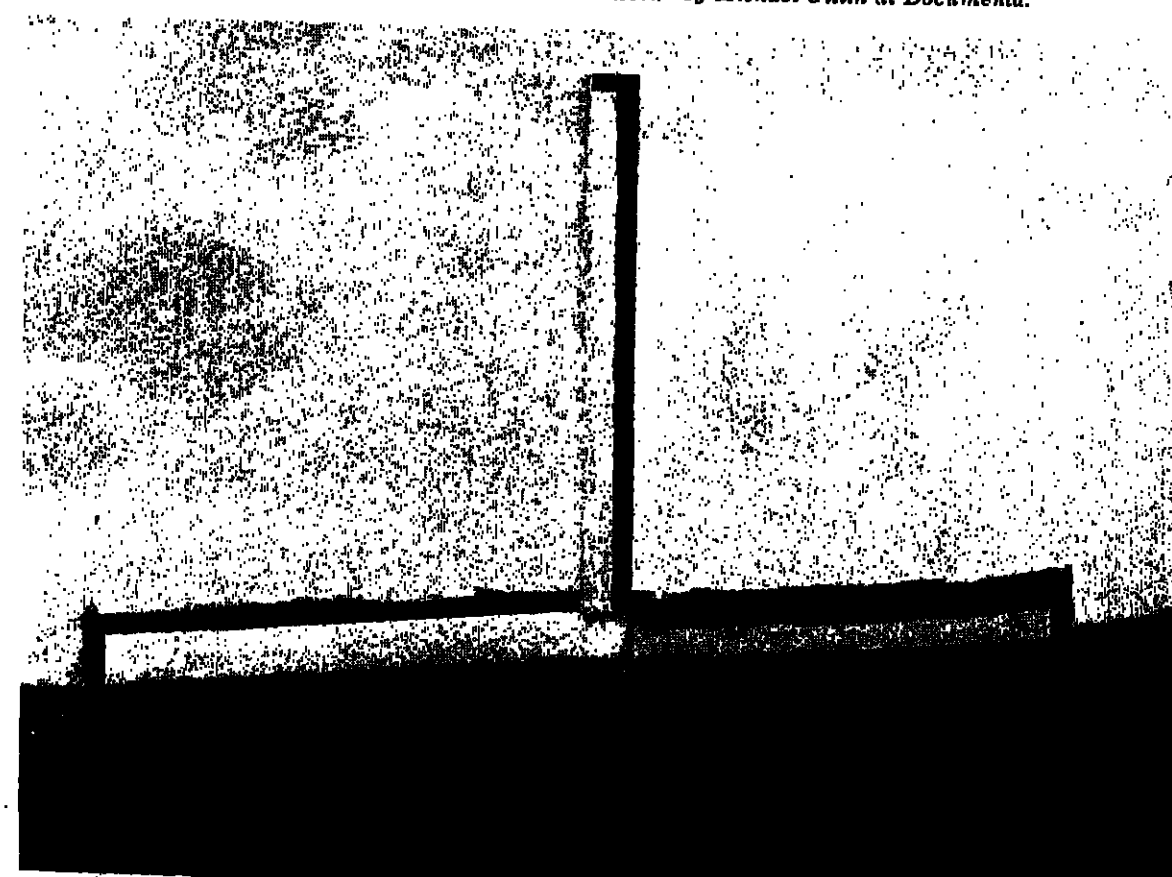
There is a definite mathematical relationship of 4-6-12 in all the dimensions, but the sculpture is not meant to work as a clock. It is pleasantly straightforward and teasingly intriguing, and, without doubt, one of the best things Karavan has ever done.

He was lucky that the sloping site forced him to have the trough run down and up a small hollow, thus adding a graceful white curve to an otherwise rigid, angular and somewhat theatrical plan.

The off-white sculpture is surrounded by green lawns and beautiful trees in the best and most accessible section of Kassel's Karipark and local newspapers have suggested that the city fathers leave it there. All the other outdoor sculptures, except that of America's Robert Morris, will be dismantled when the show closes.

MICHAEL GITLIN, an Israeli who has been working and exhibiting in New York but has now returned to Jerusalem, has three of his large plank sculptures on show indoors at Documenta. They are attached and relate to the walls, almost like a three-dimensional drawing.

In the most intriguing one, the partial painting of the wood (in black) is transferred to the wall behind it; it somehow helps turn the austere, stiff, almost Mondrian-like minimalism of this



(Above) Two views of Dani Karavan's sun-sculpture at Documenta with the artist himself in the foreground. (Below) Painted wood and wall sculpture, one of three works by Michael Gitlin at Documenta.

work into an abstract-expressionist painting.

In another piece, a split plank with one rough-edged piece descending as a diagonal, transforms the entire wall into a compositional space.

Gitlin seizes on both the intrinsic smoothness and roughness inherent in his material, a contemplative process that is one of the themes of Documenta.

BENNI EFFRAT, an Israeli working in New York, gave several performances at Documenta, using films presented in his show at the Whitney Museum last year.

He makes chalk marks that fill a blackboard onto which is projected a film of his arm performing the same action. The mixing

of reality and illusion is effectively eerie.

He goes on to clean parts of the blackboard, leaving room for a projection of tiny figures moving in his chalk landscape, in this case pedestrians on London's Putney Bridge.

MICHAEL DRUKS, who has worked for the last five years in London, does much the same sort of thing by making a video tape of himself interacting with images on a TV screen. The tapes are available for screening at Documenta's "videotek."

PINHAS COHEN-GAN had three of his drawings selected for the prestigious "Drawing on Paper" section at Documenta. Like that of the Israelis mentioned

above, his work is reproduced in the catalogue. But his drawings arrived too late to be hung at the opening, and I was unable to see them before I left Kassel.

MENASHE KADISHMAN, the pioneer Israeli at Documenta 4, represented this time with a daily screening of a 12-minute film showing all his works on the theme of the tree: hollow shapes, painted natural trees, juxtapositions with nature, and a "forest of laundry," demonstration outside the Israel Museum.

The film is not listed in the catalogue, but may be included in a planned English catalogue that will list the hundreds of "performances" presented at Documenta until October 2, when its 100 days come to an end. □

Bound by honour

WINSTON CHURCHILL Vol. V, 1888-1898, by Martin Gilbert. London, Heinemann, £10.75.

Edwin Samuel

WHEN MR. GILBERT visited Jerusalem last autumn, he gave three revealing talks on Churchill's life between 1922 and the outbreak of World War II. That is the period covered by this volume.

Of most interest to readers in Israel will be the oral evidence given by Churchill in March, 1937, to the Royal Commission in London. This body, headed by Lord Peel, was set up to consider the future of Palestine, in view of the Arab rebellion that had been launched in 1936. The situation was so tense that Churchill's support of Zionism before the Commission was suppressed, and only now has it been published, for the first time, by Mr. Gilbert. This is what he writes:

"In answer to a question from Lord Peel, he (Churchill) declared that the Jewish right to immigrate ought not to be curtailed by the 'economic absorptive capacity' of Palestine, and he spoke of the good faith of England to the Jews." This arose, he said, "because we gained great advantages in the War. We did not adopt Zionism entirely out of altruistic love of starting a Zionist colony: it was a matter of great importance to this country. It was a potent factor on public opinion in America and we are bound by honour, and I think upon the merits, to push this thing as far as we can."

The British Government had certainly committed itself, he went on, "to the idea that someday, somehow, far off in the future, subject to justice and economic convenience, there might well be a great Jewish State there, numbered by millions, far exceeding the present inhabitants of the country... We never committed ourselves to making Palestine a Jewish State... but if more and more Jews gather to

that Home and all is worked from age to age, from generation to generation, with justice and fair consideration to those displaced and so forth, certainly it was contemplated and intended that they might in the course of time become an overwhelming Jewish State."

"The deputy chairman of the Commission, Sir Horace Rumbold, took up the questioning. Was there not, he asked, 'harsh injustice' to the Arabs if Palestine attracted too many Jews from outside. Churchill replied that even when the Jewish Home 'will become all Palestine,' as it eventually would, there was no injustice. 'Why,' he asked, 'is there harsh injustice done if people come in and make a livelihood for more, and make the desert into palm groves and orange groves? Why is it injustice because there is more work and wealth for everybody? There is no injustice. The injustice is when those who live in the country leave it to be desert for thousands of years.'

"When Rumbold pointed out the danger to British troops of the 'periodical disturbances' in Palestine, Churchill replied that the idea of creating a National Home for the Jews was 'the prime and dominating pledge upon which Britain must act.' If Britain became weak, 'somebody else might have to take it on,' but while Britain remained in Palestine 'that is what we are undoubtedly pledged to.' Rumbold spoke up for the Arabs, who were, he said, 'the indigenous population,' subjected in 1918 'to the invasion of a foreign race.' Churchill objected to the phrase 'foreign race.' The Arabs, he said, had come in after the Jews. It was the 'great hordes of Islam' who 'smashed' Palestine up. 'You have seen the terraces on the hills which used to be cultivated,' he told Rumbold, 'which under Arab rule have remained a desert.' Rumbold insisted that the backwardness of Palestine was the result of Turkish rule, but Churchill insisted that 'where the Arab goes it



is often desert.' When Rumbold spoke of the Arab civilization in Spain, Churchill retorted: 'I am glad they were thrown out.' It was 'for the good of the world,' he told Lord Peel a few moments later, 'that the place should be cultivated and it never will be by the Arabs.'

"Towards the end of the session, Rumbold asked Churchill when he would consider the Jewish Home to be established, and Britain's undertaking fulfilled. 'At what point?' Rumbold asked; to which Churchill replied: 'when it was quite clear the Jewish preponderance in Palestine was very marked, decisive, and when we were satisfied that we had no further duties to discharge to the Arab population, the Arab minority.'"

TWO YEARS later, in May, 1939, there was a full-dress debate in the House of Commons on the new White Paper in which the British Government announced the limitation of Jewish immigration to Palestine to a maximum of 10,000 a year for five years (and this at a time when hundreds of thousands were fleeing from Hitler and had nowhere else to go). After five years, Jews would only be admitted to Palestine with Arab approval — this, of course, meant no more legal immigration at all. Churchill, who was still out of office, included in his speech in the debate the following passage:

"I say quite frankly that I find this a melancholy occasion... I feel bound to vote against the

proposals of His Majesty's Government. As one intimately and responsibly concerned in the earlier stages of our Palestine policy, I could not stand by and see solemn engagements into which Britain has entered before the world set aside for reasons of administrative convenience or — and it will be a vain hope — for the sake of a quiet life... I should feel personally embarrassed in the most acute manner if I lent myself, by silence or inaction, to what I must regard as an act of repudiation."

Of the proposed Arab veto on all Jewish immigration after 1944, Churchill declared: "Now, there is the breach; there is the violation of the pledge; there is the abandonment of the Balfour Declaration; there is the end of the vision, of the hope, of the dream."

Churchill was particularly concerned about the effect of the Palestine White Paper on world opinion, not only as far as Palestine itself was concerned, but in the wider context of Britain's attempt to rally the democratic and threatened forces of Europe against Nazism and Fascism.

"What will our potential enemies think?" he asked. "What will those who have been stirring up these Arab agitators think? Will they not be encouraged by our confession of recoil? Will they not be tempted to say: 'They're on the run again. This is another Munich,' and be the more stimulated in their aggression by these very unpleasant reflections which they make?"

Churchill ended his speech as follows: "It is strange indeed that we should turn away from our task in Palestine at the moment when... the local disorders have been largely mastered. It is stranger still that we should turn away when the great experiment and bright dream, the historic dream, has proved its power to succeed."

"Yesterday the Minister responsible descended eloquently in glowing passages the magnificent work that the Jewish colonists have done. They have made the desert bloom. They have started a score of thriving in-

dustries, he said. They have founded a great city on the barren shore. They have harnessed the Jordan and spread its electricity throughout the land. So far from being persecuted, the Arabs have crowded into the country and multiplied till their population has increased more than even all world Jewry could lift up the Jewish population."

"Now we are asked to decree that all this is to stop and all this is to come to an end. We are now asked to submit — and this is what rankles most with me — to an agitation which is fed with foreign money and ceaselessly inflamed by Nazi and Fascist propaganda. 'It is 20 years ago since my right Hon. Friend (the Prime Minister) used these stirring words:

"A great responsibility will rest upon the Zionists, who, before long, will be proceeding, with joy in their hearts, to the ancient seat of their people. Theirs will be the task to build up a new prosperity and a new civilization in old Palestine, so long neglected and misruled."

"Well, they have answered his call. They have fulfilled his hopes. How can he find it in his heart to strike them this mortal blow?"

IN SPITE OF this magnificent appeal — which this time could not be suppressed — the final vote was 268 to 178 in favour of the Government's policy. A sorry state of affairs indeed!

It was not until September, 1939, after the outbreak of World War II, that Churchill returned to office in charge of the British Navy, after an absence of 25 years. When, after the fall of France in 1940, Churchill replaced Neville Chamberlain as Prime Minister, it was Churchill's personal inspiration that enabled the beleaguered British Isles to withstand Hitler's might until the U.S. itself actually joined the battle. Without Churchill, all the Jews in Palestine, and those in Britain, would undoubtedly have suffered the same fate as those in Eastern Europe.

Mr. Gilbert will make clear in his next majestic volume the role Churchill played in World War II, including his interventions in the Middle East. □

United by hate

THE NATIONAL FRONT by Martin Walker. London, Fontana, Collins, 244 pp., £1.

Aviva Even-Paz

IF YOU FLY OVER London or any other industrial town in Britain, or pass through in a train, you are liable to be overcome by the sheer endlessness of the streets, with each house looking exactly like the one before. These are the remains of Victorian architecture, tall and narrow with little patches of front and back garden. Southwick, Brixton, Wolverhampton — these are not names you see on travel posters advertising the delights of a holiday in Britain, but places where the neo-Fascist National Front has found fertile soil. And with good reason: the *raison d'être* of the movement, whatever other issues it has dug up — such as Northern Ireland, anti-Common Market, support for Rhodesia, Ian Smith and a sort of vague

Populism — is race and immigration, and it is in these places that this issue counts.

Martin Walker of the *Guardian* has turned out an atrociously written book, which traces the origins of the movement. But it will be a very diligent reader indeed who finishes it with a clear idea of what happened. Walker's prose style is reminiscent of overcooked spaghetti and is full of initials — LBL, GBM, BNP, RPS, SRA, NBM, NLP, RPD — and you are supposed to remember what they represent. For those who are panting to know what they mean, here goes: League of Empire Loyalists, Greater Britain Movement, British National Party, Racial Preservation Society, Southall Residents' Association, National Socialist Movement, National Labour Party. I never found out what RPD stands for and I suspect Walker didn't either.

BY AND LARGE, the NF (the habit is catching) is made up of all these movements, which decided to combine. Some of them com-



prised a mere handful of members. They took over where Mosley left off and the reader will have a hard time finding out what, if anything, differentiated them. Some are rabidly anti-Semitic, others claim to be horrified at the very idea; some believe in violence, some don't; and many of them manage to view Jews, American capitalism and Soviet communism as one giant conspiracy against the "pure white Nordic race."

We have been here before. It would be foolish, though, to

regard the National Front as a minor blemish on the British body politic and hope it will go away by itself. It does have a real issue.

The liberal, tolerant, live-and-let-live Briton is becoming increasingly perturbed by what seems to be an ever-growing sea of black faces. Social services, housing, health and education facilities are over-extended. This may or may not be due to coloured immigration, but it is only human to ascribe increasing difficulties to the newcomers from Britain's former colonies (somebody once called Idi Amin the best recruiting officer the NF ever had).

Of course, those who hold this view conveniently ignore the fact that these same immigrants are the ones who do most of the dirty, low-status jobs, in addition to supplying much needed physicians and nurses.

The NF is now the fourth largest political party in Britain. Its leaders are, in the main, faceless men who seem interchangeable. They have names like Ron Cud-don, Ron Finney, Ron Badham, Ron Tear and Mike Lobb, and con-jure up in my mind visions of Anthony Burgess's *Clockwork Orange*. Enoch Powell, who does not belong to the NF (they called him "a middle-class Alf Garnett")

has given them a kind of intellectual respectability, although I daresay he wouldn't be caught dead with any of them.

Walker believes that, in the final analysis, the future of the NF depends on the stability of the two main parties, Conservative and Labour, and their ability to provide a programme that will lift Britain out of its present trough. "It has always been a great persistent fear of the liberal left that the world is becoming so complex and evil and so unfair that only an authoritarian government could redeem it... And as the old political parties are challenged by the new, they lose that assurance of shared power which contributed so much to their survival."

The latest hit on the London stage is a play called *Deathly*, which instead of dealing with the perennial "adultery in Hampstead" theme, shows how a decent man is drawn to the National Front as the only solution to his problems. Could this mean that Britons are beginning to throw off their preoccupation with trivia, are taking the NF danger seriously, and, by transforming it into art, are becoming more able to cope with the menace it represents? □

GARSINGTON



Portrait of Lady Ottoline Morrell, by the Bloomsbury painter, Simon Bussy.

Come, reader, read about the fun,
The witty things both said and done
By everyone who was anyone
At Garsington, at Garsington.
Where someone always capped
your quote

Before the maid could take your coat,
Where Huxleys' rustled o'er the lawn
And Bertrand Russell first raised hell
With Lady Ottoline Morrell
At Garsington.

You wonder what they had in common?
She was, he says, a noblewoman.
Blue blood is thicker far than water
(Ask any Duke of Portland's daughter)
And even if one's views are pink,
Blue blood is thicker far than ink.

It was a night that none forgets
When Tom first read his *Four Quartets*.
Morgan and Maynard, Tom and Kot
Shall never be by us forgot.
Or not while memoirs by the ton
Are written on and on and on
Of Garsington, of Garsington.
Kingsley and Ramsay, Stanley, Clem,
We know the whole damn lot of them,
And more than one became P.M.

Up and down the women go
Talking of everyone they know,
While in the pockets of their coats
The men are stuffing copious notes.
They shall grow old; they shall grow old.

They shall wear the bottoms of their
trousers rolled.
I hope the cleaner looks in every fold.

Young poets doomed in World War One
Came once or twice to Garsington.
Then came no more. What passing bell
For those invited by Morrell
Who then went back to France, and fell?
Only the rattling writers' rapid chatter
Of Garsington
Shall be their orison.

Oh God, to sit across the lawn
on Fleet young foot at Garsington!
Ah Garsington! Ah Garsington!
There's peace there and such
heavenly fun!

Does Lawrence on his motor bike
Still dash up, tearing turf and pine?
(You know the one I mean - T.E.)
And are the crumpets hot for tea?
And has the clock moved past eleven?
And have you counted six or seven
Descendants of Sir Leslie Stephen?

Mary, Mary, literary,
How does your garden grow?
With Julian Bell
And D.H.L.

And clever minds all on show.

Vita had the greenest thumb,
She didn't very often come
To Garsington with Nicolson,
With Nicolson to Garsington.

In recent years an increasing number of memoirs have appeared,
all dealing with the literary group known as "Bloomsbury" and all
mentioning Lady Ottoline Morrell's house at Garsington.
They include biographies, autobiographies, collected letters, diaries
by or about Leonard and Virginia Woolf, Bertrand Russell, Lytton
Strachey, David Garnett, Harold Nicolson and Vita Sackville-West.

(When you've been born and bred at Knole
Anywhere else looks like a hole.)
Garden and home with her came first,
And so she stayed at Sissinghurst.
But Harold loved to chat and sup;
That's how he filled his journal up.

Just when we're on a first-name basis
With all the most distinguished faces
(When we no longer think it funny
To call the youngest Garnett Bunny)
Then Carrington upsets the table,
Using her last name for her label.
That's Carrington of Garsington.
Her hair swung like a metal bell,
And she was invited by Morrell
To Garsington.
Her eyes were blue as any kitten's,
Her hair was gold, her heart was Lytton's
You wonder how she stood the fellow?
Why read about her in *Crome Yellow*.
(To *Women in Love* you must refer
For Lawrence's account of her.)
O never was a lady sexed
And at the same time cross-indexed
Like Carrington.
For when she wed a Boating Blue
It seems that Lytton liked him too,
And this ménage à trois appears
In everybody's souvenirs.

Souls of poets dead and gone,
What Elysium have you known,
Nectar's Heav'n or Marmalade Tavern
Which could compare with Garsington?

There was that frightful morning when
Ottoline in the breakfast den,
Before a table of aesthetes
Recited poems by John Keats.
O Ottoline, sweet Ottoline,
Although you were their reigning queen
You sometimes could be ghastly green.
It nearly put them off their kippers -
Addressing them like Board School nippers.
Another *gaucherie* like that,
They'll run to Byll Colefax flat.
For those were all the Very Greats,
And one was William Butler Yeats.

Ah, never was so much enchanted snobbery
Enclosed within one rural shrubbery.

When you are old and grey and haven't slept,
And plodding through your files, take up this book
And slowly write, and dream of the soft tuck
Your friends had once, and of the notes you kept.

And bending your elbow in the glowing bars
Murmur, a little sadly, how Wit fled
And roamed among the others' work instead
And hit his face against these thick memoirs.

• Irene Orgel

Bronstein portrayed

TROTSKY: A DOCUMENTARY
by Francis Wyndham and David
King. London, Penguin Press. 204
pp. £1.50.

Robert D. Kaplan

IT STARTS with black-and-white
blow-ups of those familiar mug
shots kept by the Russian Imperial
Police: of a bushy-haired, bespec-
tled revolutionary in his early
years. It ends with colour pictures
of his study in Coyocacan, Mexico,
at the time of his assassination. In
between, in clipped prose and
photographs as dramatic as the

events they portray, is presented
what is arguably the most ex-
traordinary life-story of the 20th
century.

The reader turns the first page.
Below a suggestive photograph of
pitchfork-armed peasants plod-
ding across a Ukrainian steppe,
the saga unfolds: "A Jewish
farmer, David Leontievich Bron-
stein, was then a tough, illiterate
countryman... his wife Anna was
expecting her fifth child; and on
28 October she gave birth to a son,
Lev Davidovich. On the same day
of the same month 38 years later,
this boy was to lead the Bolshevik
insurrection with Lenin and

change the face of the world."
But Leon Trotsky (the name
was taken from his jail warden)
did much more. He was a protean
figure: amidst many one-
dimensional characters whose
sole talent was revolution. His
autobiographical *My Life* and his
History of the Russian Revolution
pieces, which have been com-
paring to the works of Thomas
Carlyle although they also include
a philosophy of history.

In two years, Trotsky turned
7,000 Red Guards into a fighting
force of 5,000,000. He escaped
twice from Siberian exile, the se-
cond time by driving a deer sleigh
400 miles in mid-winter. He was a
political mystic, predicting
Hitler's rise to power and subse-
quent pact with Stalin long before

those events transpired. And as a
revolutionary, his "high sense of
drama," as the authors explain,
inspired the Russian people to
great acts of courage. Lenin, on
his death-bed, admitted that
Trotsky, and not he himself, "was
right."

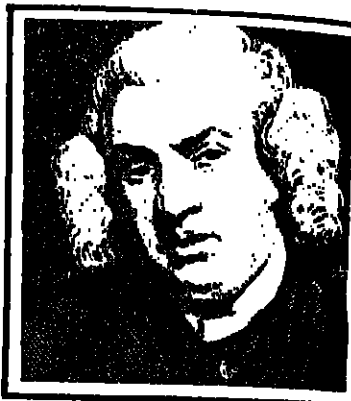
Trotsky was ousted by the same
Bolsheviks whom he brought to
power; he was constantly hunted
in foreign exile until a Stalinist
agent killed him with an ice-pick
in 1940.

The authors did not set out to
produce a scholarly work; they
relied mainly on already publish-
ed books, especially Isaac
Deutscher's three-volume
biography of Trotsky. They aimed
to present an exciting life-story
graphically and dramatically,
and they succeeded. □

Bookworms

**THE OXFORD BOOK OF
LITERARY ANECDOTES**, edited
by James Sutherland, New York,
Pocket Books, 500 pp. \$2.75.

84 CHARING CROSS ROAD by
Helene Hanff. London, Futura
Books, 220 pp. 75 p.



Lexicographer Dr. Samuel Johnson

THE OXFORD English Dic-
tionary defines "anecdote" as
"the narrative of a detached in-
cident, or a single event, told as be-
ing in itself interesting or
striking." Each of the 454 literary
anecdotes assembled by Mr.
Sutherland is at once interesting,
striking, and revealing.

Above all, the stories,
squabbles, puns and petty vanities
told here show these men of
letters - chronologically ranging
from Caedmon and Bede to T.S.
Eliot and Dylan Thomas - as
human beings with failings and
foibles as well as merits. Setting
himself the highest of standards,
the editor foraged through hun-
dreds of biographies,
autobiographies, history books
and other works. But, as he takes
care to emphasize, the result is a
personal selection and makes no
claim to include the "best" or the
most famous anecdotes in English
literature.

It would therefore be unfair to
point to anecdotes that are not to
be found in this anthology. My
favourite pun, for which I looked
in this book in vain, concerns Dr.
Johnson, who once boasted to
friends that he could produce a
pun "on any subject at any time of
day or night." In due course, the
friends put Johnson to the test.
Banging on his door just before
dawn one day, they asked the half-
awake Doctor for a pun. "On what
subject?" he demanded sleepily.
"On the King, sir," they said.
"But sir," the reply came promp-
tly, "the King is no subject!"

MISS HELENE HANFF, of 14 East
86th Street, New York City - a lover
of books and something of an ec-
centric who earned her living writ-
ing TV scripts and such - wrote a
letter to Marks & Co., dealers in
second-hand books at 84, Charing
Cross Road, London, enclosing a
list "of my most pressing
problems" and expressing
willingness to purchase "clean
second-hand copies" of any of the
books listed for no more than \$8.00
each.

That letter was dated October 5,
1949. Miss Hanff in due course got
the books she wanted. And the cor-
respondence continued for a full
two decades, concluding with a
letter dated October, 1969.

Most of the letters are given in
the first half of *84 Charing Cross
Road*, whose second half consists
of a sequel, "The Duchess of
Bloomsbury Street," the diary
Miss Hanff kept on her first visit
to London in the summer of 1971.
Both books are delightful and
make compulsive reading from
beginning to end. □

The noisemakers

**THE HISTORY OF ROCK 'N
ROLL** by Ritchie Yorke. London,
Eyre Methuen. 176 pp. £2.50.

Ian A. Wiener

ARE YOU a bore at cocktail par-
ties? Do your kids continually ask
"Daddy, what did you do during
the Woodstock Explosion?" And
are you stumped for an answer?
Do you think Led Zeppelin is a
defunct airline company, or the
Greatest Dead are a firm of hip
undertakers?

Well, here's the book that will
answer all these nagging
questions, make you a mine of
useless information and the cen-
tre of attraction with the out-
crowd. These 176 fun-filled pages
of facts can be comfortably
digested in a single evening,
enabling the newly enlightened
reader to take his finals for a
degree in Pop History.

It was only 100 years ago that
Tommy Edison had the crackpot
idea of speaking down an inverted
funnel and letting the vibrations of
his voice make a stylus cut
grooves in tin foil placed on a
rotating cylinder. His
"revolutionary" impression
would be replayed moments later.
Little did our Mr. Edison realize
that he was to spark off what was
to be the biggest thing in music
since Orlando di Lasso had hit the
wireless. *The History of Rock 'n
Roll* attempts, with a certain
modicum of success, to log the
last quarter century, not only of
popular music, but also of some
quite unpopular world politics.
Twenty-five years during which
kids were trying to get
"Beethoven to roll over and tell
Tchikovsky the news" while
their elders were struggling to
recover from their post-war
depression.



British superstar Elton John.

CAMERAS/Music/Action...

"Take a dive back to ol' 55. Fats
Domino's on the deck with 'Ain't
That A Shame' and in was 'cos the
good ol' US of A was still purging
its Reds out of Hollywood.
Legends fly past our eyes as
quickly as one can say Bo
Diddley, or for that matter, Ray
Charles, Etta James, Dinah
Washington or even Bill Haley, a
man who, to this day, still 'Rocks
Around The Clock.' Rumour hath
it that The Royal Society of
Chronographers are considering
making him an honorary life
member... but on to '66 and
Elvis Presley. Who gives a damn
what the British and French are
doing with the Suez Canal when
you could hear Elvis-the-Pelvis
book into 'Heartbreak Hotel,' or
witness Gene Vincent 'Be-
Bopping his Lulu' (which still
wasn't legal in many American

states!). 1957. Jerry Lee Lewis,
Chuck Berry, Paul Anka, who
penned a song about his pet
babysitter and who went on to sell
8,500,000 people on the idea. The
days of wine and roses were on the
horizon and The Everly Brothers,
aided in 1958 by The Kingston Trio
and Eddie Cochran, heralded
their coming. Khrushchev was
named premier of Russia. The
Platters were singing 'Smoke
Gets In Your Eyes' and 'the
generation who were restless and
reckless for change' put all their
change back into the jukeboxes to
hear young Neil Sedaka croon
about a certain Miss Carol Klein
(King). 1959. 1960. In Hamburg
The Beatles were practising in the
wings awaiting their 1962 stage
call while Yuri Gagarin sang 'Fly
Me To The Moon.'"

HAVE A BREAK, have a Kit-Kat.
Ritchie Yorke, having raced
through eight years in an almost
academic, history-book style,
braces himself for the Mop Tops
(a.k.a. the Beatles) and their con-
fident invasion of The Colonies,
the American armed invasion of
Vietnam, San Francisco's floral
invasion of the mind and the
British hit invasion of the U.S. Top
Ten.

Cameras/Music/Action...
The Who talk about "people try-
ing to put us down." 1966. More
facts, more faces. Some
remembered, some forgotten. The
Rolling Stones gathering more
moss, or was it grass? Dylan,
Cohen, 1969. The new decade has
dawned. Disco, Funk, Reggae,
Punk - it doesn't matter what
your bag is - as long as you have
the beat.

As the cameras fade, with
Chapter 21, and 1975 draws to a
close, Superstar Elton John
pleads in the background, "I have
to say my friends/this road goes a
long, long way and if we're going
to find the end, we're gonna need
a helping hand." So come back
Jeannette McDonald and Nelson
Eddy, all is forgiven! □

New paperbacks

Here are new non-fiction paper-
back editions, including some old
and not so old classics, all
available in local bookshops.
Prices include VAT.

Jennie Tarabulus

THE ORESTEIA by Aeschylus,
translated by Robert Fagles
(Bantam, IL41.50). New transla-
tion revives beauty and excite-
ment of this Greek trilogy (winner
of first prize, Athens, 458 B.C.E.).
Taking "shoes from the banquet
of Homer," Aeschylus shaped
tragedy of Agamemnon,
Clytemnestra and Orestes as
history of Greece - from bar-
baric blood vengeance, torments
of conscience to triumph of
democracy. Princeton
Professor Fagles' translation of
Aeschylus's soaring poetry
makes gods and mortals spring
on stage again to re-enact man's
eternal struggle for regeneration.
Notes, glossary and foreword are
valuable text in themselves.

IF THE WAR GOES ON by Her-
man Hesse (Bantam, IL28.90). A
generous collection of lucid ar-
ticles on war and politics, with
Hesse's own foreword, ranges from
fables to acceptance speeches for
Nobel and Goethe Prizes. The
author's 1914 exhortations to
youth, which forced him to per-
manently leave Germany, and his
1940 scathing replies to Germans
asking him to help rebuild a Ger-
many which destroyed his works
along with his Jewish wife's fam-
ily, are powerfully prophetic.
Interesting letter to Max Brod on
Palestine expresses same opinion
as Herzl on moral appeals to
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Interesting letter to Max Brod on
Palestine expresses same opinion
as Herzl on moral appeals to
governments. Well translated
from German.

THE LAST TYCOON by F. Scott
Fitzgerald (Bantam, IL22.40).
Fitzgerald's last novel, now
reissued to coincide with the
current film-of-the-book, almost a
documentary on the Hollywood of
the 30's, is about brilliant young
Jewish producer, totally involved
in creative career, who finds
himself alone, haunted by impen-
ding death. Novel, though un-
finished when Fitzgerald died, is
remarkable for its devastatingly
sharp observation of omnipotent
Hollywood tycoons just as their
era was ending. Preface, by Ed-
mund Wilson, plus inclusion of
Fitzgerald's outline, synopsis and
notes on finishing novel give an
added depth to the reading. □

LUCY: GROWING UP HUMAN
by Maurice K. Temerlin (Bantam
Books, IL28.90). Tarzan-in-
reverse story of Lucy, a chim-
panzee who was adopted at birth
by a Jewish psychoanalyst, his
wife and 11-year-old son, who

reared her as if she were their
own daughter for 10 years, during
which time she saw no other
chimp. The result is a cocktail-
drinking ape who responds to
Jewish Mother training, as defin-
ed by the author, uses sign
language and observes curious
sexual taboos. Great off-beat
reading by a likeable scientist
who is as entertaining as his
adopted daughter. With 24
photographs of Lucy in action.

**HOW TO ACHIEVE COM-
PETENCE IN ENGLISH** by
Eric W. Johnson (Bantam Books,
IL22.40). Outstanding compact
English reference book not only
explains basic grammar but tells
you how to organize and express
your thoughts effectively in
writing and speech for schoolwork
or creative purposes. Arranged
alphabetically, lively examples
accompany every definition,
whether of proofreading, partici-
ples or poetry.

THE JOY OF MONEY by Paula
Nelson (Bantam Books, IL28.90).
Engaging, well-written book,
packed with easy-to-read infor-
mation on how to gain economic
independence, organize your
money, get good-paying jobs, and
above all, how to become and stay
rich. The author, a young business
executive, urges married women
to open bank accounts and es-
tablish credit in their own name.
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הגדה מן האל

THERE are two banks to Rehov Dizengoff. This is not the way the stirring old song goes, and as a matter of fact there are 14 banks to Dizengoff, not to mention countless more along the tributary streets that join its majestic flow north.

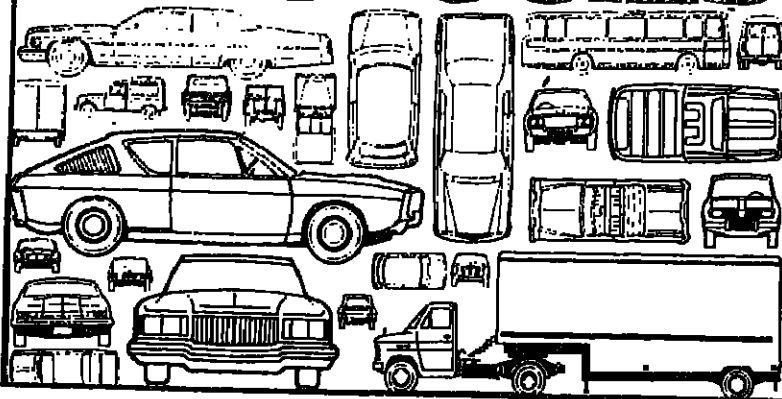
Oddly enough, though for a long time there was just one bank (Leumi) to Rehov Dizengoff in my pleasant little neighbourhood, where the Begins have long lived. This bank was where Huberman intersects Dizengoff and becomes Yosef Eliahu (Chelouche). Now there is a second Bank Leumi, on Marmorek just an accusation's hurl away; and a third Bank Leumi rises close by in the east, where Dizengoff has its source at Ibn Gavirol.

But we did not come here today to talk about proliferating banks inherited from the late regime, although money will come in at the end. No, today we are going to take certain traffic-flow arrangements as models for the Likud's new settlement plan.

It's not going to be easy, model-wise, because of the dichotomies. Because of the two wings to the Likud, and our two ways of keeping cars flowing freely. But they are crucial, these fast-flowing cars. As announced recently, they are the key to the dormitory cities envisaged for the liberated areas. We must settle for no less than pioneering by commuting, with many hundreds of thousands of settlers driving back and forth from their historic new homes to their historic places of work.

But it's muddlesome before we start. As Dr. Ezra Zohar, one of the prophets of free settlement everywhere (in the American pioneer tradition, though without log cabins and oxen and absence of air conditioning) put it some years back, the curtailment of the motorist's liberty is one of the

TRAFFIC IDEOLOGIES



Helga Dudman

prices we pay for progress. The pedestrian's liberty by contrast, is no longer relevant. Nobody, after all, is going to walk daily from Tel Aviv to Tel Aviv and back.

Now then, if I want to walk straight to the Begins, from Point A to Point B above, a surfeit of law and order prevents me from crossing Dizengoff as the pigeon flies. Instead, orange-and-white bars force me to cross Dizengoff via three of its banks, or sides, thus saving precious time for the motorist. There are traffic lights besides.

How differently things are organized over at my side of Dizengoff, to the left of the Begins if you face the sea. Here, sheer and terrifying chaos reigns at the multi-intersections of Huberman, Marmorek, Rothschild, Ben-Zion and the various cement enclaves

of the Habimah's cultural parking lot. No thought of traffic lights, but survival of the fittest pedestrians who try to cross Marmorek; and cars parked on both banks of the sidewalk, and dog eat dog. Just south of the Marmorek Bank Leumi the pavement has become a showroom for a car dealer, who has created facts on the sidewalk that are very hard to pass, unless you are agile and thin.

These territories have apparently been set aside for the Liberal wing for free enterprise, laissez faire, and laissez-knock-down pedestrians. Nearby on another pavement, which has become a showroom for Volvo cars, I was nearly run over on the sidewalk at 9:31 a.m. on a recent Friday by licence number 408-044. I sprinted to safety, but only because I make serious efforts to keep in shape. And I write these lines seated on a sidewalk bench opposite Huberman, but my head

is nestled in the grille of licence number 802-220, which has chosen to park here unmolested for the weekend.

To return briefly to the Begins' side of Dizengoff. That now seems to be under strict Herut-wing law and order and a terrific precedent was observed there recently. It has long been very hard to walk along poor little Yosef Eliahu because of the cars parked on the wee sidewalk. But imagine: a car on the pavement at the corner of Dr. Shimon Rosenbaum, just opposite the Begins, had a ticket last week! Yes, licence number 228-133! I don't know whether this is the fruit of the police guards' boredom or whether the promised closer, finer cooperation between the municipalities and the police is already arrived.

Back now in Liberal territory, another educational traffic flow model is at the poor little circle on Bograshov and Tchernikowsky. It was recently bulldozed to make a maze of cement enclaves and a terrific ramp up to Dizengoff Centre, where everybody's favourite Knesset member, Platto-Sharon, is a heavy investor. This ramp looks exactly as though it were planned for the International Bobbed Meet next June, for which Israel managed to be named host country in the face of much hostility.

The bulldozer festival there — not as splendid as at Dizengoff Circle, but effective in a modest way — once again reminded Tel Avivians of the deep moral concerns which characterize the Liberal city fathers. Thus, Deputy Mayor David Shiffman observed that it was "wrong" to have traffic passing close to houses (as it does all over town), and that besides "the square never was any good."

The main thing is that traffic can now move freely. And that is

what you need when building a Greater Israel for commuting pioneers. Our demolished circles are good practice for our dynamic — i.e., car-driving — settlers anxious to live in Judea and Samaria and work in Tel Aviv and Jerusalem.

The new Jerusalem road, inherited oddly enough from the former defeatist minimalist government, is an essential element in this ideological-suburb plan. After all, it will cut travel time between the two cities to 15 minutes, provided a 100 k.p.h. speed is permitted. (Legally, which means we'll do 140 when we can, thus cutting the distance between the two cities to 20 minutes, except that my figures are not right.)

Demographically, we'll lose a few more citizens here and there, but think of what we gain in travel time. And a country so tiny that two main cities are only a few minutes apart — well, obviously that country must return to its rightful spaciousness.

The Biblical way to achieving this would be to go by donkey. This gets you a much bigger country instantly and thriftily. But seriously now, it's a good thing that the millions per kilometre of that new road for the new commuters were schooled by the old government, from the World Bank i.e., American money. The foreign contributors nastily refused to pay for the 13 kilometres on the wrong side of the 1948 armistice line, so we paid for that stretch ourselves (or at least, juggled figures on balance sheets).

Now, the question is — though only minimalist defeatists will pose it — who will pay for the foreign-currency components of the pioneers' cars, and gasoline burnt at 100 k.p.h. Not to mention the cities themselves. □

The second six months

CALEB'S COLUMN
N. David Gross

IN MY LAST column, on July 1, I began outlining some of the basic tasks of the new Government for each of the 12 months called for by the Prime Minister as a period of grace for clearing up the mess on the home front. We now proceed to:

EIGHTH MONTH: It's a bit fatuous to say the Government must take action against crime. Nevertheless, one month could well be spent in a thorough re-examination of current police methods in battling organized crime. Perhaps technical and scientific advice should be sought from IDF Intelligence.

Having caught our suspect, the High Court should be devoted to clearing court procedure to ensure proper acquittal of the innocent, and proper punishment of the criminal. Since shall you pursue, we are instructed. It cannot be left simply to the courts.

NINTH MONTH should give us a fresh thoughts on education. Jerusalem are a breeding ground for an acquisitive society. The pupils, reared on by their parents, are bent on acquiring marks in order to qualify for well-paid professions. They do not learn for the sake of learning, play sport for the sake of sport, or get an education for the purpose of fulfilling themselves.

A very concept of "achievement" is to be questioned. Even such an authority as Prof. Minkowich has said that one has "achieved" nothing when one has accumulated. But what has one accumulated apart from accumulating a mass of facts that any intelligent person can find out for himself by consulting an encyclopedia? Our educators must solemnly ask themselves if the 12 years of schooling they provide produces the sort of person a citizen of Israel should be.

TENTH MONTH: Let's take a breather from such serious matters and look for a few weeks at the Jewish Agency. The Government must persevere, despite criticism, in pushing through its proposed nomination for chairman of the "Jewish Agency" State within a State, thus maintaining the line of ineffectual schemes of that office that have followed since the founding of the State. Of course this won't be the obsolescent mammoth, which will simply continue to flounder like a whale on dry land.

ELEVENTH MONTH: The next chief of staff who, it is to be hoped, will be chosen more for his leadership qualities than his eloquence, must be encouraged to welcome and act on increased criticism of the Defence Force, on which each of us depends for the very life day by day. We have recently seen two disturbing outbreaks of aspects of the IDF, one by the State Comptroller (which must have contributed to the fall of the Labour Party), and one last week by a district court judge. Both were all too promptly answered by the present Chief of Staff with an "it ain't so." In addition to the army's own checking mechanisms, the Knesset must keep perpetual watch to see that lapses from the general excellence of the IDF are remedied.

TWELFTH MONTH take a hard look at the local authorities, where democracy should begin. They require more aid and guidance and less hindrance from the central authorities. The government must ensure that no group of citizens, however remote from the capital, is deprived of services that the local authorities supply and are entitled to. But local initiative must be encouraged. It is a relic of hostile administration when the decision of a duly-elected municipality to close off an internal road requires confirmation by a non-elected civil servant.

AND THEN: If Milton Friedman isn't kidding, let's all have a 18th month.

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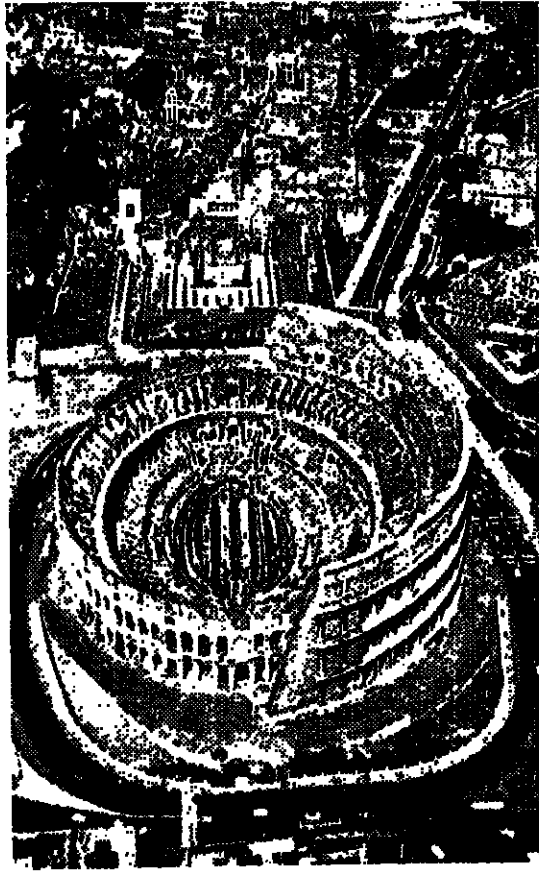
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Slip syndrome

Ephraim Kishon

"WHEN YOU TAKE the kid to kindergarten," said the wife at breakfast, "get me six bottles of milk. The milkmen are on strike."

"I can't get anything," I answered. "I've got to pay the bill this morning."

"What bill?"
"Don't know."

For two months now some blue-coloured slip has been lying on the kitchen cupboard, from the municipality I think, because it has something about a debt and garbage. A few weeks ago I picked it up, but when I got to where it said that the value for the purpose of property tax was 26 per cent and for the purpose of general tax 280 per cent, I quickly replaced it next to the pavement bond, because these things make me nervous.

"What does 'pavement' mean?" I asked the little woman. "I mean, what pavement?"
"Don't know. Why ask me?"
"Isn't that what they made us sign promissory notes for last winter?"

"No, that was for sewerage."

"So what's this?"

"Listen, leave me alone, will you?"
She looked very restless, the wife. Yesterday she had taken the kid's whooping cough to the clinic, but the clerk there found that the stamps had dropped out of her booklet and she should fix this at the centre or somewhere. She took a taxi to the centre and as a result forgot to order gas and we had no hot food all day; and then they told her at the centre that it was a matter for the branch office, we don't refund stamps, lady.

"Pavement, that's like a road," I mused. "They must have laid down a road here. We'll have to

pay a third to the municipality, I think, and for the other two-thirds we can post a bond. They also take 1 per cent for handling."

"Nonsense," the wife said, "pavement, that's what the water pipes go under. It's like the water bill. They're starting again."

WATER was one of our oldest problems. In April-May we received a water bill for IL2,680.71, which was absurd. I wrote letters about how we haven't got a swimming pool and they must have made a mistake, whereupon I got a yellow slip with "Last Warning Before the Water is Cut." I suppose we then neglected the matter for a bit, because I went off on reserve duty for 18 days and when I came back I found another slip in the kitchen, "Order to Turn Off Water," in pink.

I submitted an appeal, but in the meantime a very green slip blew into our kitchen. "Notification has Left to Turn Water Off," meaning the municipal inspector had already left the Municipality Building and was on his way to us, but he didn't arrive, and they've left us in peace since and only once refunded IL16.

And now here they were again with their pavement.

"You fix it," the wife mumbled with glassy eyes. "You talk to the cashier, what's his name. And see,

about the National Insurance." I blanch.
"No! Anything but National Insurance. I don't know the first thing about it."
"Me neither."

WE'D ALREADY spent some weeks trying to figure this out. National Insurance had sent us five forms to fill in for our maid; 7.1 per cent old-age and survivors' insurance (survivors?), 0.7 per cent work accidents to the Equalization Fund, and 1.8 per cent for children and "other dependents." We started filling them in at least twice, but in the meantime she, our maid, went into hospital or something and we said to ourselves that we'd carry on with them when she came back, though I don't know why.

Day before yesterday they came to seize our chattels. A frightened old man with an attaché case came and blinked his eyes, so the wife promised she'd go and fix it soon, but in the end she didn't go because the old man had forgotten to tell us who had sent him.

The gramophone conked out again, it played but not stereo, so I took it to the electrician, but he wasn't in and his wife didn't know when he'd be back, and in the meantime I got a parking ticket. "Where are the newspapers?" "I told you, the delivery boy is sick and will only be back at the end of next week."

I got up from my desk for a

drink of water. It hasn't been turned off yet. Good. Several notifications floated off the cupboard; we'll have to close in the balcony to keep out the draught. But where do you apply for a permit?

We must also pay for the radio, and see about the Householder's All Risks Policy, and pay land tax and the lease or whatever to the J.O.B. or somebody.

That crazy computer in Jerusalem has again sent me three Final Demands for the Advance Payments for VAT in the amount of IL82,311, not including previous advances. My bookkeeper says he's at his wits' end; he's already been to the tax office three times and they promised to check, but it's a complicated business. They suggest we apply to the District Court.

"GOT ANY money?" the wife asked. "I've got to pay for the TV aerial."

Day before yesterday it had blown off the roof.

"Not an agora," I informed her. "You'll have to go to the bank. Get a few chequebooks too."

"You go. I've got to kick up a row about the washing machine." Somewhere in the house we've got an insurance for the washing machine. I'm absolutely sure we have, but we can't find it. We asked them to send us a mechanic in the meantime, but he'll only be available in October.

We also have to pay the mortgage. I asked the bank when they were going to pay back our Compulsory Loan 1968, but they didn't know, maybe next year.

Must also return the books to the American Library. Actually

we've not even opened them yet; we don't manage to do much reading somehow and they've already sent us three reminders. At lunchtime I'll take my little girl's pee to the lab, on the way back I'll take the car to Jaffa and buy batteries for the translator and a melon.

What else for today? I felt something was missing. "Ephraim," the wife said, "what are we going to do about inflation?"

"I don't know."

"Go to the bank and see if we can pay the mortgage at the old rate."

"I'll try, but I wanted to renew our passports and go to the army to get an exit permit and see about cholera shots. The Health Ministry closes at 11."

"That can wait. Drop in at the property tax office on the way back and talk to them about the extension and let's also speak to the antenna man."

"All right," I said, "but who'll take the cat to the vet?"

"What cat?"

"That's right. We haven't got a cat. I was all mixed up. I rushed to the phone and rang the fire brigade but it stuck at 2. I lay down on the floor and ate up the pavement bill."

"What are you lying down there for?" the wife asked. "Turn on the radio!"

"I can't, it's broken," I answered. "I've passed out."

"Not now, when we're nearly through!"
"Yes. Now."
And ever since I have been lying flat on my back on the floor. Translated by Miriam Arad. By arrangement with Ma'ariv.

هكذا من الأصل

MORE LITTLE GIFTS

WHILE I USUALLY insist that gifts from Israel should be made in this country, I must confess a weakness for the traditional Persian miniature pictures, which find their way in quantity to the local market. Iran is the only Middle Eastern country which has a direct air link with us; and there are many Israelis of Persian background who maintain business ties with the old country.

The Persian miniatures may look commonplace to us, but they are very popular with tourists and are welcomed as gifts by friends who live outside the Middle East. Unless you are a serious collector, it is very hard to judge the objective value of these miniatures — which usually depict hunting or courtyard scenes. The ornate mosaic frames are an integral part of these traditional pictures — but you can buy unframed ones too, for less than half the price.

The casual shopper has difficulty knowing whether the painting is made on ivory, camel bone or plastic, and whether it is new or antique. My general attitude is that if you like a particular piece, and find its price tolerable, it doesn't matter.

For my summer trip abroad, I picked up a couple of these miniatures at a Tel Aviv shop run by new immigrants, Carpets Korush, at 172 Rehov Ben Yehuda, corner of Arlosoroff. You can find these miniatures — and some are not so "miniature" — all along Ben Yehuda, in the Jaffa Flea Market, and certainly in Jerusalem.

Just as I was packing to go away, a new jewellery and antique shop, Zakai, opened at 136 Ben Yehuda. Emanuel Zakai, the young man who runs the shop from a wheelchair, was able to tell me most of the things I had always wanted to know about Persian miniatures. His father and grandfather were in the business before him (the family had a shop in Old Jaffa until recently), and he receives much of his stock through uncles who live in Iran.

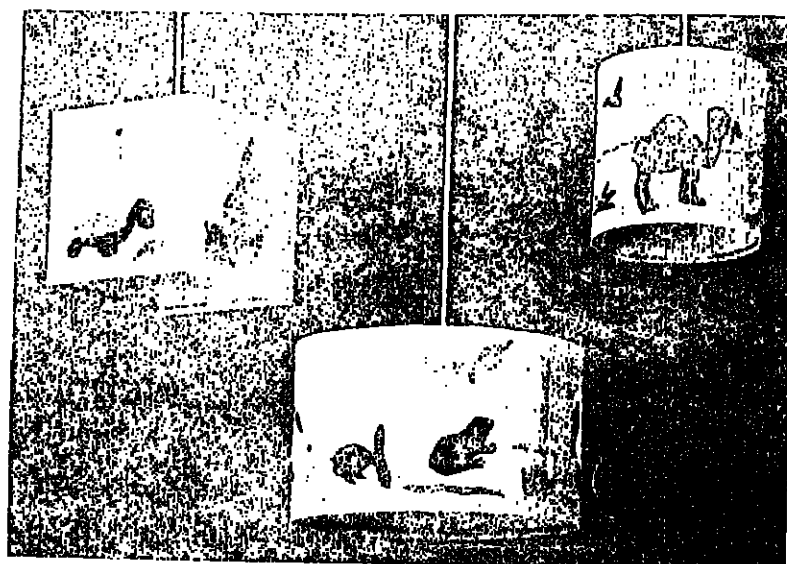
For instance, I asked if any of these miniatures are made in Israel; perhaps by immigrants who had learned this skill. According to Zakai, this was not a "Jewish trade," and the pictures we see here come straight from Iran.

As for their value, he explains that this is dependent more upon the quality of the painting than on the material used — the more delicate the detail, the more valuable the work. Serious collectors are familiar with names of artists, but virtually everything we get here is unsigned.

The more standard pictures, fairly crude in execution, are often painted by children, says Zakai, some as young as seven. Adult artists draw the exterior lines and the children paint in the colours. These are usually done on plastic; the more serious adult artists prefer to work on bone, from camel or horse.

If a picture is unframed, even the casual observer may be able to distinguish between plastic, which is smooth on the reverse side, and bone or ivory, in which you can see some "grain."

The finest quality miniatures were traditionally done on ivory, but it is doubtful whether we see much of that here. Zakai says to keep in mind that the larger sized



Lampshades from Kibbutz Givat Brenner's Bengali Workshop.

MARKETING WITH MARTHA

"miniatures" can hardly be on bone or ivory, as no single piece of bone or tusk would be that big. The bigger miniatures — and some are half a metre square — are almost invariably on fibreglass, which is thicker and stronger than the ordinary plastic used in the small ones. Most of what we see in shops here is new production, or at most about 30 years old, and not really antique.

Prices vary widely. At Zakai, you can get unframed miniatures on plastic for as little as IL25 but you can also find framed pictures for as much as IL2,500 or more. Most of the middle-sized Persian miniatures, nicely framed, run between IL250 and IL800. Translated into dollars for tourists or gifts for abroad, this is not unreasonably steep.

Zakai has a larger variety of Persian miniatures than I have seen anywhere, including mirror frames and penicillin boxes, but he also carries a wide range of other gift items with a Middle Eastern flavour, including some antique Judaica. His jewellery is mainly made in Israel, some in the familiar Yemenite style. He is a font of information about his stock, and you feel that he has a real love for the type of things he sells. The shop keeps conventional hours — 9 a.m. to 1 p.m., 4 to 7 p.m., and until 2 p.m. Fridays.

IF YOU LIKE jewellery in the Yemenite, Persian or Beduin styles, perhaps you would like to design your own. You can virtually do this at Jacoby, 8 Rehov Razieli, Jaffa, near the Clock Tower. (Check the name on the shop: there are other jewellery shops in the same block.) Jacoby is the wholesaler for many of the tourist shops in the country, but also sells retail. I have taken countless visitors there, and they have never been disappointed with the shop itself, even when they did not find what they wanted to buy.

There are drawers and drawers full of pieces of old and new jewellery — earrings, brooches, rings, necklaces — and also component parts, so that you can ask for changes to be made in pieces which are not exactly to your taste. There is a workshop on the premises, and if the work cannot be done while you wait, it will only take a few days to be completed. There is also some antique

Judaica. Prices are generally set by the weight of gold or silver in the pieces. Real corals, pearls, and semi-precious stones are available. An old piece of jewellery is often broken down to make up several new pieces. The style may not appeal to women who go for ultra-modern, but otherwise the choice is wide. Jacoby keeps usual shop hours, with a lunch-time break.

WHEN SHE HEARD I was planning a trip to the U.S., my Aunt Dorothy in Cleveland, Ohio, reminded me of the success of some inexpensive costume jewellery with a Middle Eastern flavour which I had brought last time. I was particularly lucky when I went back to Avdod, outlet for do-it-yourself and ready-made costume jewellery, at 1 Rehov Hehahamel, Tel Aviv, near the eastern end of Allenby Road (away from the sea). The shop was selling out its ready-made earrings at prices as incredibly low as IL5 and IL6 a pair. Most of them look like ooples of the more expensive ones you find at Jacoby.

If these bargains are gone by now, there will be others at slightly higher prices. Or you can be ambitious and make your own Israeli-style jewellery from the wooden beads and other component parts which sell very cheaply. In addition to earrings, necklaces and such, you can also make, or buy ready-made, belts, and even wall hangings or doorway curtains. The shop is open from 8.30 a.m. to 5 p.m. daily, Fridays until 8 p.m., and it always seems crowded with young Israeli girls, often in soldier uniforms. Tourists rarely go there.

Avdod sells ready-made pieces to other shops throughout the country, including the Minishop opposite the Dan Hotel in Tel Aviv. But prices are much better at the source on Rehov Hehahamel. On my lucky day, I bought ten gifts for a mere IL85 total.

IF YOU GET into the swing of do-it-yourself gifts, you can also have fun at the outlet shops for Kibbutz Givat Brenner's Bengali Workshop. There is one right on Tel Aviv's fashionable Dizengoff at No. 194. Bengali makes all sorts

of gift items out of tough reeds woven with linen and cotton thread. The most distinctive are children's room pictures and lampshades with colourful felt applique designs. If you don't want to buy them ready-made, you can buy the reed matting and the felt pieces separately, and glue them yourself — and it will cost you only half the price.

Even ready-made, however, these folk-style Israeli pictures are inexpensive gifts, easy to pack flat at the bottom of a suitcase. For a new baby cousin in New York, I selected a metre of applique matting, and I looked for sections which had camels, donkeys, orange trees and other "typically Israeli" scenes. The metre length, 40 cm. wide cost IL72 and it can be hung directly on a wall without framing. In Israel, many parents buy this decorative matting to cover an outside wall next to a child's bed as insulation against cold and damp.

Givat Brenner manufactures this reed matting material primarily for curtains and shutters. It is sold to many local hotels and is also exported to Europe. The workshop gives employment to kibbutz members who are elderly or physically handicapped, and unable to do more strenuous manual labour.

Bengali Workshop products are available in Haifa at 28 Rehov Hehalutz, in Jerusalem at the Hamashbir department store in King George Avenue and at Givat Brenner itself. A more limited selection is available at ordinary gift shops. In Tel Aviv, and perhaps at some of the other direct outlets, there is a 10 per cent discount for students and soldiers. If one of your felt appliques comes unstuck and gets lost, you can buy an individual replacement.

IT MAY BE old hat to veteran tourists, but the standard kibbutz hat (kova tembel) still makes a nice gift from Israel. Balsam Hats at 146 Dizengoff has the plain kova tembel, without any slogans on it, in virtually any colour and size you want, at IL20. The shop also has a tremendous selection of kipot (skullcaps) from IL5 for small black ones to IL24 for one ornately embroidered. You can also get sun hats for men, women and children in all shapes and materials.

DID YOU EVER consider buying gifts for abroad in an ordinary supermarket? Everyday products with Hebrew lettering on the labels — soap, toothpaste, soup powder, chewing gum — may not seem unusual to those of us who live in Israel, but they make quite a hit abroad, especially outside the large metropolitan areas. In the food line, tinned or packaged hummus and tahina, olives, sardines, and instant cous-cous make nice small gifts.

IF YOU HAVEN'T completed your gift shopping when you reach the airport, Israel Gourmet Foods with its "Taste of Israel" label has a new enlarged salesroom at Ben-Gurion. Chocolates, candied fruits, and cheeses are among its specialties. The large assortment boxes of cheeses make impressive gifts, especially for households where the kosher factor is important. □

MARTHA WEISZELS

Tomatoes are cheaper

CULINARY NOTES

Haim Shapiro

DURING a recent excursion through the Mahane Yehuda market in Jerusalem, I was happy to note that tomatoes have dropped in price to the point where they are a real bargain. To be sure, this happens every summer. But each year I am afraid it won't happen. Naturally, the cheapest tomatoes were the plum-shaped thick-skinned variety that are grown primarily for industrial use. But these, too, have good uses in the kitchen.

Taking a dozen or so tomatoes, I transformed them into my favourite tomato sauce. I immersed the tomatoes in boiling water and then rinsed them with cold water, to peel them easily. I then poured two or three tablespoons full of olive oil into a saucepan, and fried about four chopped cloves of garlic.

When the garlic was just beginning to brown, I added a handful of chopped parsley and fried it for a minute. Lucky enough to grow my own basil, I added a few whole leaves of this herb as well. Finally I added the peeled tomatoes, as well as salt and pepper, covered the pan and allowed the sauce to simmer until the tomatoes had not quite disintegrated. With grated cheese if use dry old kashkaval, it provided a magnificent covering for spaghetti.

A PROBLEM arose when it came to using the remainder of the sauce. Only about half of it had gone on the pasta. This time, we wanted something a little less fattening.

Our dilemma was solved by the presence, in the refrigerator, of a kilo of kishum, small green squash. In keeping with our preference, these were the dark green, firmer variety, rather than the pale, more delicate ones. Slicing the kishum in rounds about a centimetre thick, I cooked them in a little water as possible with a few pinches of salt. When they were tender (this takes longer than with the pale green strain), I drained the vegetables and placed them in a casserole dish.

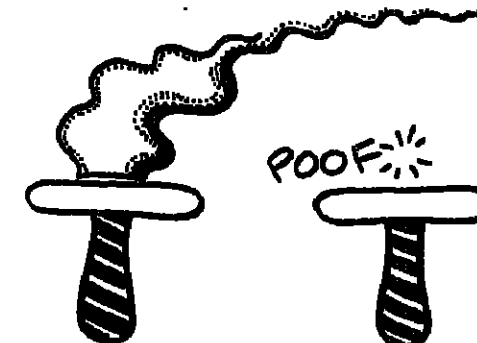
Covering the kishum with the sauce, I sprinkled it with almost a cup of grated cheese. After 20 minutes of baking in a hot oven, the dish was ready. □

The Weekend Dry Bones

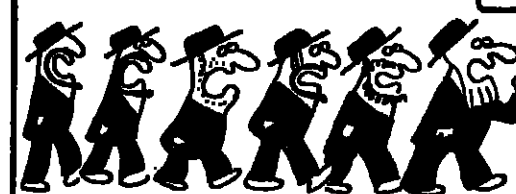


THE MACABRE GAMES IN Bnei Brak

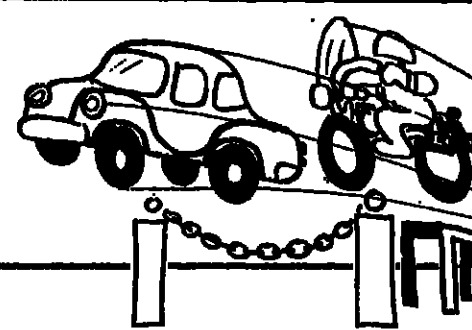
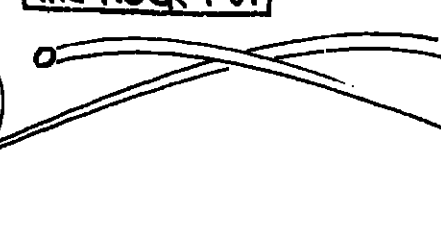
WITH THE APPROACH OF SHABBAT THE FLAME IS EXTINGUISHED AND THE GAMES BEGIN.



PROCESSION OF THE COMPETITORS



THE ROCK PUT



THE CHAIN VAULT

THE COP BOP



AWARDS
ALL PARTICIPANTS
RECEIVE
THIS SWEET
YASSER
ARABFAT
PEACE AND
BROTHERHOOD
MEDALLION



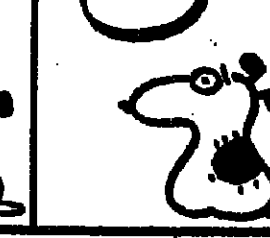
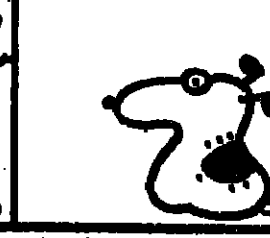
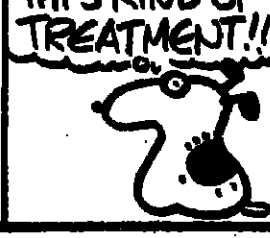
TWO WEEKS
IN A ROW...

THEY CUT OUT
MY SPACE??!

NO MORE!!

I WON'T
STAND FOR
THIS KIND OF
TREATMENT!!

SIT!



AND WHAT'S MORE, DOOBIE, NEXT WEEK WE'RE ALL GOING ON VACATION!

FRIDAY, JULY 16, 1971

THE JERUSALEM POST MAGAZINE

PAGE NINETEEN

هكذا من الأصل